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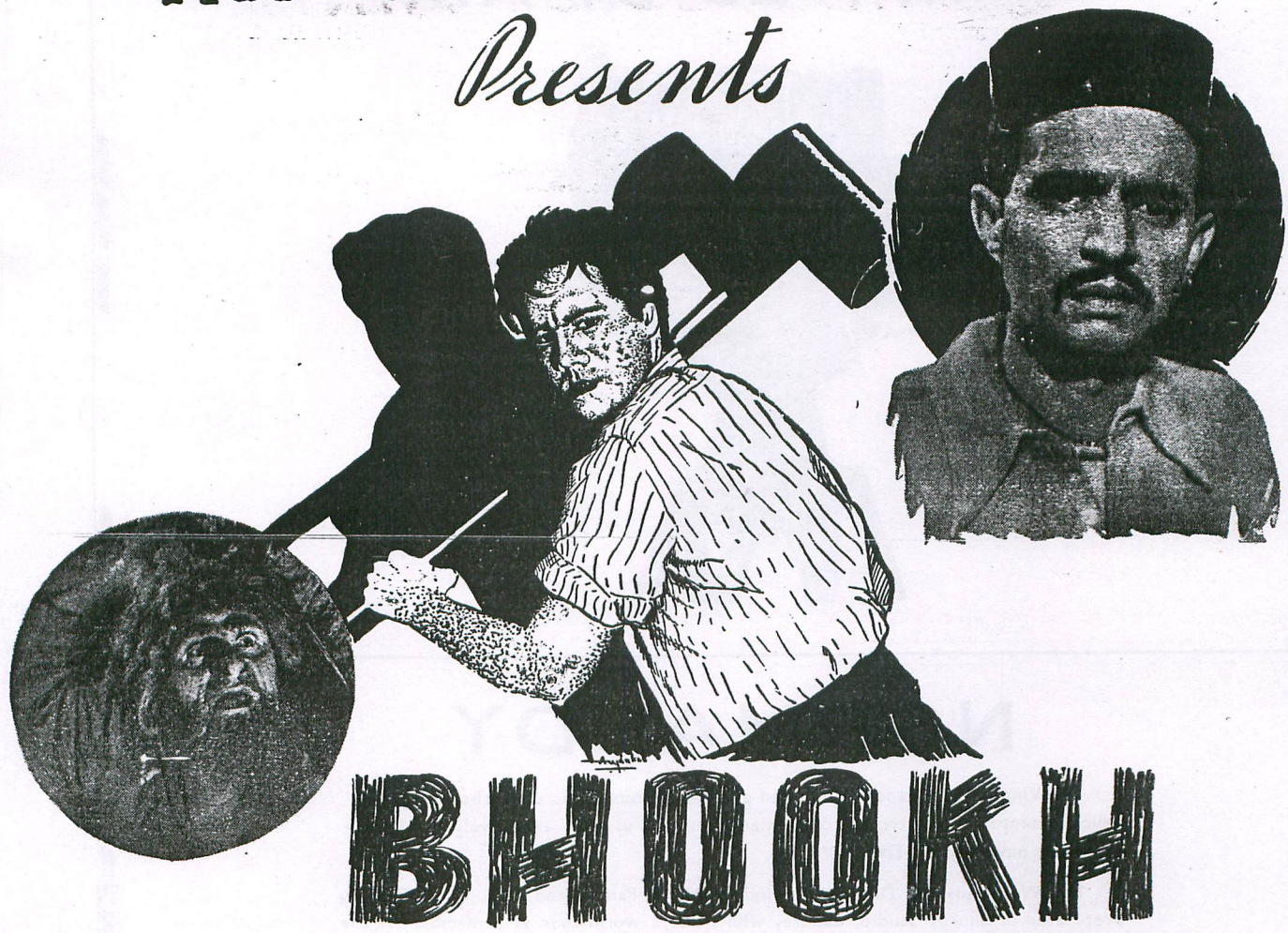

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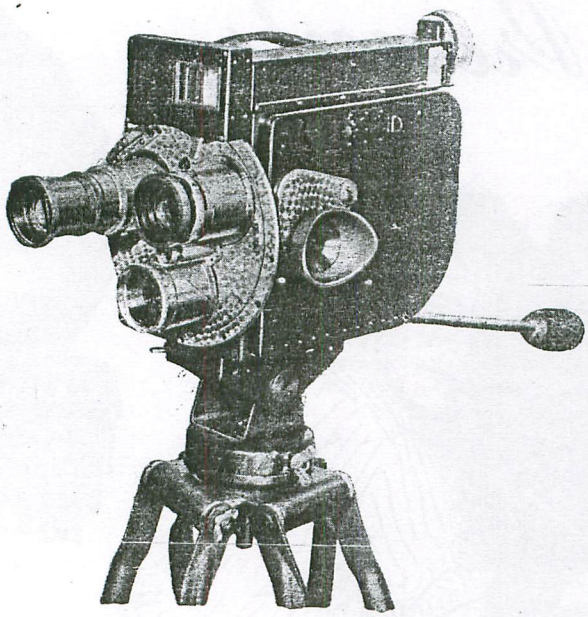

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What About The Quislings?

The members of the Indian Motion Picture Producers' Association are in jitters these days. Ever since the day Secretary Ram L. Gogtay left the Association to join Loew's International Corporation, distributors of M. G. M. pictures, the Association seems to have lost its rudder in spite of a number of tall talkers making a lot of noise during Committee meetings.

Secretary Gogtay did not leave without kicking up a big row about things. He asked for a big bonus which was refused by the Executive Committee. Then he refused to vacate the Association premises, part of which Gogtay has been using as his residence. Moreover Gogtay refused to return to the Association the sum of Rs. 2344|- a fund from the Story Department. Gogtay also refused to return some furniture and the radio belonging to the Association.

On the top of all this Gogtay joined M.G.M., an American firm, and will now help his new employers to sell 16 mm educational shorts all over India. Not satisfied with his new liaison, Gogtay accused the Indian producers of being unscrupulous plagiarists who have copied several American pictures from time to time.

Add to the headache which Gogtay has given to the Association, the numerous plans of the foreign film interests to extend their activities in different directions in the country and imagine the present plight of the members of the Producers' Association.

The recent Press Note issued by the Association provides ample proof of the helpless nervousness prevalent in this august body which so often threatens the film journalists with complete extinction whenever the journalists refuse to behave according to the expectations of some of the members of the Association.

The Press Note is a rare specimen of jitters. It admits the activities of the Loew's International Corporation in distribution and exhibition of educational and documentary films in India and blames the press and the public in India for not appreciating fully the implications of this foreign invasion.

Evidently, the Association wants the press and the public to agitate so that our producers continue to enjoy their present monopoly of giving us rotten pictures in rotten theatres and with rotten intentions. And after the success of the agitation our producers will once again pass a resolution calling the journalists ungrateful dogs and what not.

The Press Note proceeds to quote "That the film has a vital role in the national reconstruction and regeneration of every nation is now an admitted fact". This fact which the Association has discovered now after 30 years of film making and only after a foreign threat, has been a well-known truth for years.

The unique Press Note proceeds further: "The Indian film industry is anxious to play its vital role in making available to the isolated communities in the country entertainment, educational and documentary films". And yet during the war when the Government provided all the facilities and the incentive to produce educational shorts, hardly a producer

Prithviraj begins by throttling Neena but lives to marry her in "Prithviraj Sanyukta" a picture of Shalimar now running at the Lamington

responded whole-heartedly. Have the producers suddenly realized the vital importance of the educational film only afer M.G.M.'s threat?

The Press Note makes a mention of a helpless protest to the Government about which the Government also express their helplessness and proceeds to mention the formation of a new company for the distribution and exhibition of 16 mm films with the full support and blessings of the Association. This second move is in the nature of a counter-blast to the foreign activities. The new company promises "to take the 16 mm films to the remotest villages of India" and yet when Ambalal Patel of Central Cine Corporation recently approached some producers for permission to reduce some popular pictures to the 16 mm size for the very purpose of taking them to the remotest villages of India, he was point blank refused the permission, though he had offered as much as Rs. 10,000 for a single picture. And Ambalal has the reducing equipment, the distributing organization and the exhibition vans all ready to be put into instant operation. But Ambalal Patel probably does not enjoy the confidence of the powerful clique which controls the activities of the Producers' Association.

If the basic idea behind the 16 mm. ambitions is to do good to our poor country we can't understand why producers turned down the offer of Ambalal Patel who could have begun the good work right-away.

But this is not the end of the precious Press Note. The Executive Committee of the Association has displayed impropriety by sending cables to M.G.M. and R. K. O. and in doing so carried our helpless stupidity overseas.

The Cable to M. G. M. reads:

"Indian Film Industry anxious maintain cordial relations with American industry stop your proposal set up 16mm. organization in India greatly detrimental to Indian industry stop joint meeting Executive Committees Motion Picture Society Indian Motion Picture Producers' Distributors' and Exhibitors' Association emphatically protest against proposal stop our industry will resist same with every means in power stop kindly desist from setting up organization and Co-operate with our industry."

The Cable to R. K. O. Radio Pictures reads as follows:

"Indian Film Industry anxious to maintain cordial relations with American Industry stop your proposal dub *Bambi* and other pictures in Indian languages and screen them greatly detrimental to our industry stop emphatically protest against move which would be resisted with every means in power stop kindly stop idea dubbing and continue good relations with our industry.

After these cables of the Association, the M.G.M. and R.K.O. Radio organizations are expected to quit the field apologizing for their temerity for ever attempting to launch 16 mm. films in India against the wishes of the Indian producers.

This is something like asking Hitler not to invade Poland or asking a thief not to enter the

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house with the door open. These cables to foreigners constitute, in our opinion, perhaps the most idiotic expression of helpless slaves in jitters.

People who could not tackle Gogtay, who was merely an employee of the Association, people who could not compel one of their colleagues to cut off the slander against a film producer from the film "Din Raat", how do they expect independent and powerful foreign concerns to pay any heed to such idiotic telegrams of threat?

Even the language of the cables smells of inferiority-complex and slavish supplication. The words: "Kindly desist from setting up organization and cooperate with our industry" and "Kindly stop idea dubbing and continue good relations with our industry" do not sit well on the lips of a nation on its eve of wresting freedom from the most powerful imperialism of the world. If these fellows didn't know enough English to draft the cables correctly, why the hell didn't they get someone who could do the job well nursing our national self-respect?

A note of extreme ignorance is struck when the Press Note proceeds to state:

"The Indian film industry has received assistance and co-operation from the U. S. film industry in the supply of raw film and equipments required for the industry and it is the earnest desire of the industry that the American industry should desist from making further inroads into this national industry."

These fellows do not even know that the manufacturers of raw films and equipment do not constitute a part of the "U. S. film industry". The U. S. film industry, of which the headquarters are Hollywood, tried its level best to keep all the output of raw film of U. S. A. within its own borders, but the manufacturers of raw films and equipment, who are always keen to maintain peace-time export markets, insisted on a part of their output going overseas under the Lease and Lend Plan. The U. S. film industry had nothing to do with the export of such material and the gratuitous indebtedness expressed by the Indian producers is entirely out of place.

Apart from the peace-time export angle of the U. S. A. manufacturers, the imports into our country of materials essential for our industry, were negotiated by the Government of India with the solitary idea of using the Indian film industry and its product for war propaganda purposes.

What are the producers then thanking the U. S. film industry for?

While the members of the Indian Motion Picture Producers' Association expect full co-operation from the press and the public "to fight tooth and nail any attempt of foreigners", can't they stop some of their own colleagues, who are members of the Association. from actively co-operating with the foreigners and helping them to establish their business in India?

"Bambi", the Walt Disney cartoon-feature which R. K. O. Radio is dubbing with different Indian languages, is being done at the Prabhat Studios in Poona with the full help and co-operation of Mr. Baburao Pai, a prominent member of the Producers' Association. "Bambi", in vernaculars, will easily collect over Rs. 20 lakhs in India, within three years.

When Rai Bahadur Chuni Lall asked Mr. Pai about this, Mr. Pai is reported to have said that he had to agree to give facilities to R. K. O. Radio Pictures with a view to maintain their existing close business relations.

Another prominent member of the Producers' Association is already reported to have entered into permanent arrangements with M. G. M. to build a hundred permanent theatres and supply a hundred travelling vans to show M.G.M.'s 16 mm. films throughout the country.

When there are quislings in their own fold, how are the members of the Producers' Association justified in calling upon the press and the public to agitate on national grounds?

The press is not an instrument of convenience to make rich producers more rich and our producers can't exploit the prevalent national sentiment in such a cheap mercenary manner by asking the press and the public to agitate, when quite a few of their own colleagues are actively co-operating with the foreigners to sabotage our national interests.

The press doesn't need a reminder from the producers about its duty towards our national industries. The press will always do its bit without asking for rewards or appreciation.

But the press expects people of the industry to be more patriotic and honest before they ask the press to help them. As long as there are quislings in the Indian film industry, let us not talk tall about "fighting the foreigners tooth and nail."

Quislings use their teeth and nails for grabbing opportunity and chewing profits and not for building a nation.

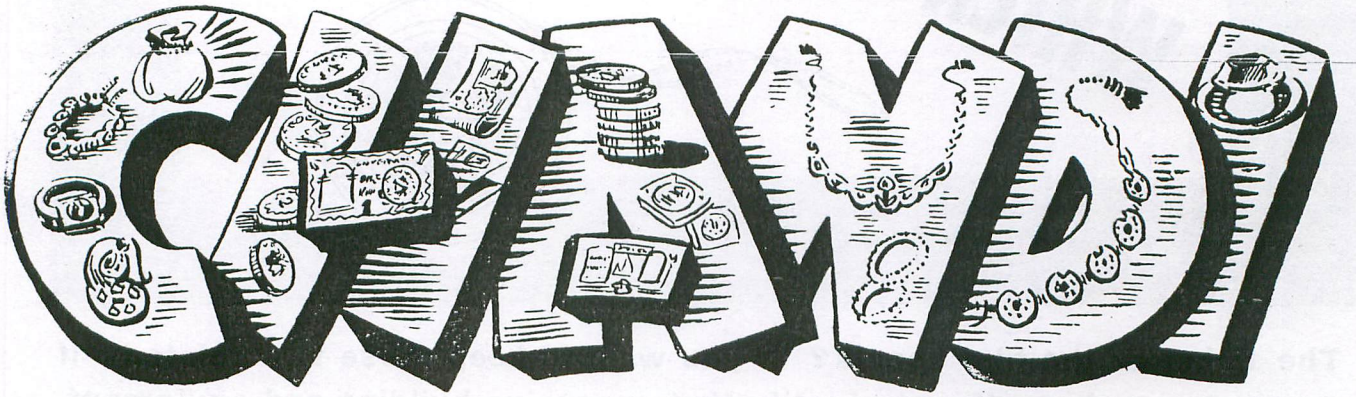
Madhuri is gradually coming back to the screen. Hope it is not the director she saw in "Silver Queen," a picture of Neptune Films.

R. D.

Presents

SONA

P A R E E N J A



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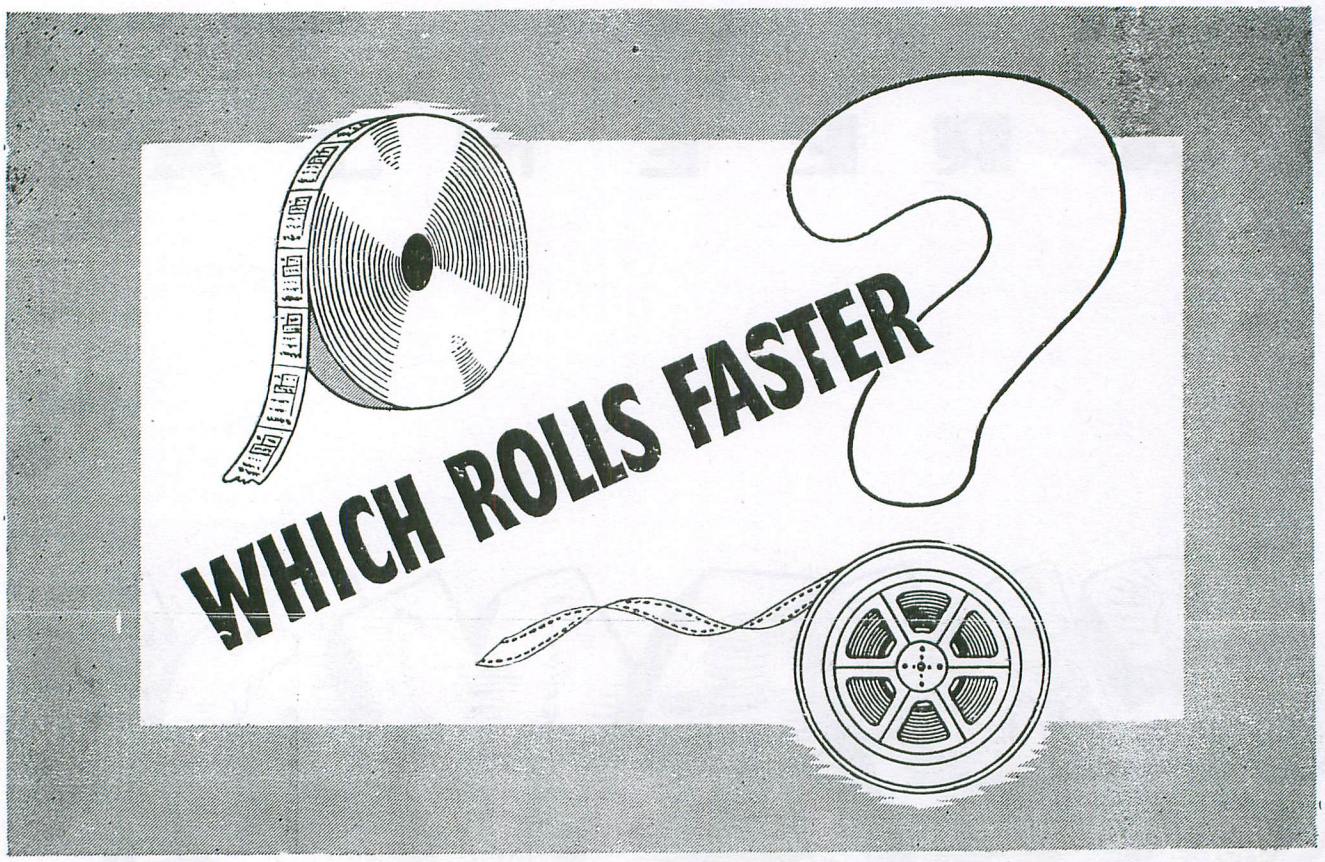

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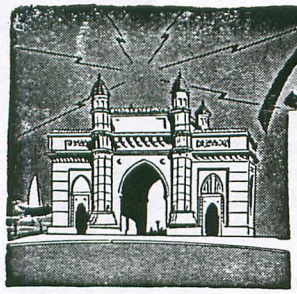


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

RACKETEERING IN RAW STOCK

The Indian film industry still seems to be in the midst of wartime shortages, though it is nearly a year now that the arms have been put on the shelf.

For the last two months, the most heartless black-marketing has been prevailing in the sales of raw films. A tin of 1000 feet of negative is sold for as much as Rs. 1200, nearly eight times its original price.

The main reason seems to be an acute shortage of supply from overseas as against an increased demand from producers. During the war, India produced 150 pictures a year, while today more than 300 pictures are on the floors. All the raw film with Kodaks, now no longer under licensing restrictions, has been taken up by different producers and till the first week of July no fresh stocks are expected.

Some of the free-lance producers are now black-marketing their stocks at phantastic prices and the studio owners, who have to maintain constant overheads, are compelled to buy their stocks in the black-market to keep their show running.

The Dupont stocks, sold by the Roxy Photo Co. owned by Kapurchand Brothers, seem to have completely evaporated into thin air. This is not the first time that Dupont raw film has evaporated in this manner and it seems that the celluloid base of the film becomes too flimsy in the tropical climate of India to be useful in the legitimate markets of the country.

But Dupont stocks are always available in the blackmarket, where probably the celluloid base hardens sufficiently, not in tins alone but if necessary in cases. It is a mystery how these stocks find their way to the blackmarket in spite of the vigilance of Kapurchand Brothers. Probably the Kapurchand Brothers, who are simple village folks with lot of luck, quite innocently sell their stocks to the wrong people who take a dirty advantage by blackmarketing the stocks.

We can understand the anxiety of Kapurchand Brothers to sell their stocks as quickly as possible to release their investment, more so because films get fogged in India too quickly. But it would be wise for Kapurchands to pick and choose their customers a little more judiciously in future, so that Dupont films don't go to the blackmarket.

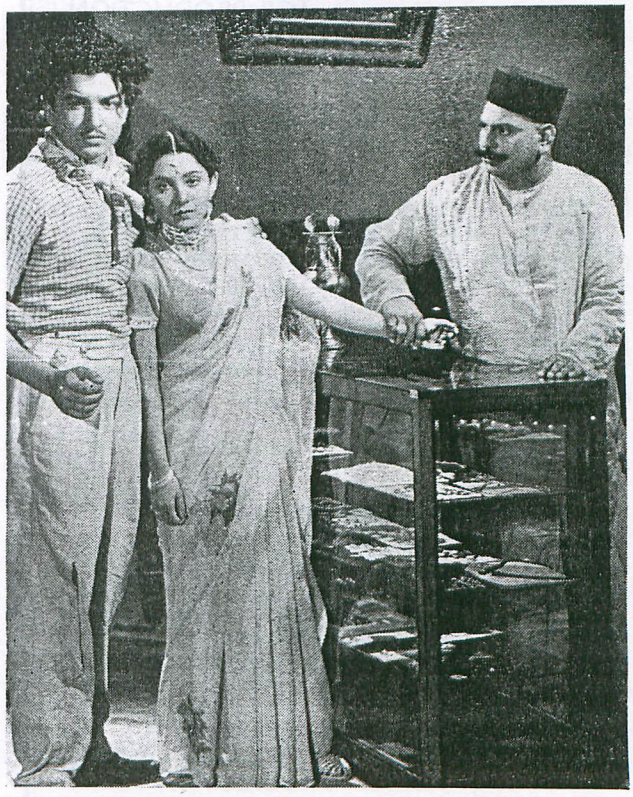
This racket of blackmarketing will end only when there is supply in plenty or it will be worthwhile once again to ask the Government to place some restrictions on the sales of raw films, seeing that human nature will remain what it has been through six years of war.

THE "ARISTOCRATIC" RECRUITS !

Since Editor Baburao Patel decided to help recruits who wished to take the films as a career, the offices of "filmindia" have been full of faces and photographs from all over India. They come in hundreds every month and 95% of the recruits claim to be scions of some noble family or other.

Most of the Muslim recruits from the Punjab claim to be "Shahzadas" (Princes) though half of them may only be pedlers in Anarkali...Quite a few Hindus from the United Provinces describe themselves as "aristocrats" who don't mind becoming film actors to raise the status of our film industry. Some of them, I am told, have 'pan-bidi' shops in Chandni Chowk.

Recruits from Bengal, almost invariably, come from some ancient Zamindar family and though half



Chandni seems to have been caught stealing in "Sona Chandi" produced and directed by R. D. Pareenja.

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of Bengal is on starvation diet, these fellows still cling to their feudal claims to impress the Editor with their family trees.

When I asked Baburao Patel what he thought of all these 'Nobles', 'Aristocrats', 'Shahzadas' and 'Zamindars' as screen recruits, he said: "I guess my ancestors were just good dacoits and all these "Aristocrats" must have been my ancestral customers. The customer is always right and as long as he pays you can't dispute his ancestry."

The recruits who send their photographs seem to have completely missed the purpose of 'filmindia's' plan to help them. No one in the film industry is interested in the family trees of the recruits. Though the film industry needs educated and cultured talent, there is no necessity to put an extra emphasis on the noble extraction of the recruits.

The primary essentials are looks and talent for acting. If these essentials are present, no one would mind if the recruit comes from the poorest family of the Punjab or of any other province.

A recruit from Lucknow once sent us a painfully long family history claiming direct descent from Nawab Wajid Ali Shah. Moreover, he claimed that no one in Lucknow talked the Urdu which he spoke. He reported himself extremely well-off, and wanted to join the films "to teach people how to talk Urdu."

There are many boys with this "teaching complex" who want to join the films to teach the film industry something or other.

A consistent candidate is one Mr. Atib Usmani, once from Lucknow now in Bombay, who wants to overhaul the film industry completely from the top to the bottom by joining as an actor. We wish him all luck when he joins up if at all he does.

One wonders how long shall we, as Indians, keep talking of our ancestors, our family trees and our teaching complexes, inspite of the painful fact that for hundreds of years we have done nothing better than being slaves of one ruler or another?

With freedom round the corner and starvation within, can't we root out our ancient complexes and start building up a new world without 'nobles', 'aristocrats' and 'zamindars'?

HIRLEKAR AND HIS BLUFFS ?

Many readers have been writing to us asking: What new improvements have been introduced into the Indian film industry by Mr. K. S. Hirlekar and his four colleagues who visited England and America as "delegates" of the Indian film industry?

We reply by asking a counter-question: What has Hirlekar ever achieved with his numerous ideas so far to expect anything substantial from him now?

It is over six months now that the five "experts", who flew to Hollywood as "delegates" of the Indian film industry, returned to their country and our film industry, which was expected to skyrocket itself to dizzy heights of quality and competition with the secret of Hollywood in the pockets of these "experts", is still where it was or perhaps worse off than ever before.

Shamim comes again in "Shikarpuri" a picture of Charolia Productions.

We had written before that not one from the five "experts" was qualified enough to go on a trade delegation. All big bluffs of Hirlekar have always petered out and he has always rushed out of his pet schemes more hurriedly than he came in. This man has no talent for consistency or organization. He starts some new stunts at regular intervals and often ends by making a fool of himself and this time he carried the stupidity overseas.

In the Indian film industry, almost every one knows Hirlekar too well. No one takes him seriously because Hirlekar has not yet taken himself seriously. He gets a good idea sometimes but lacks the vision to put it over successfully because of his passion to lead others by the ear without having the necessary merit and guts for the job. At best Hirlekar is a clumsy organizer. The Motion Picture Society, the Amateur Photographers' Association and all other amateur this or that—all the different institutions, which Hirlekar gave birth to after different spasms, provide eloquent proof of Hirlekar's classic inefficiency.

Now Hirlekar is worrying the Congress Ministers and teaching them how to kill mosquitoes with the help of posters which Hirlekar picked up in America.

Hirlekar is a crank and to take him seriously is to expose oneself to the ridicule of others. All the promises Hirlekar gave before flying, about the uplift of our film industry may have been well intentioned notions, but in the light of present experience they sound like so many bluffs today.

And that is the pathetic side of Hirlekar's life. All his best intentions become bluffs in course of time.

BUYING BRICKS AND MORTAR

Almost every alternate day we hear of some film star having purchased some property or other in the City paying an inflated price.

People want to know how the stars can do this with the income-tax taking the lion's share of all earnings.

The only explanation must be found in the black-market earnings of the film stars. It is a well-nursed secret that as much as 80% of the contracted amounts is paid as blackmarket bonus and only 20% is put on paper for taxation purposes. The producers, who need the stars for their pictures, are compelled to abet in this practice under pressure of circumstances.

It is therefore not surprising to hear that Veena, or rather her brother Shazada Iftekhar, has purchased property worth five lakhs; that Mehtab owns a big building on the Reclamation worth several lakhs; that Charlie owns a number of buildings worth lakhs in different parts of the city, that Master Winayak owns substantial property in Shivaji Park; that even a little starlet like Shanta Patel has purchased a bungalow in Khar and so on till almost every star.

That is something to cover in "Parwana", a Jeet picture featuring Surraiya and K. N. Singh.

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director or producer has planted his or her money in a few buildings here and there.

The income-tax department is evidently constituted of simple, innocent folks who could, with benefit, learn a trick or two from our film people. In any case let us congratulate the film folks on stabilizing their future with bricks and mortar.

If Kapurchands can build palaces, why not our dainty stars!

STILL MORE DHOBIE GHATS !

Because Shiraz Ali Hakim made a fortune by running a processing plant, every one in India is now anxious to build a laboratory for developing and printing films.

Usually our processing laboratories are only a shade better than our Municipal Dhobie Ghats where all kinds of dirty linen is washed. There is hardly a laboratory in the country worth being called a scientific processing plant where the film is given its correct processing and care.

During the war we had precious few laboratories and ten times more work to do with the different Government production units raping the virginity of the raw stocks with consistent stupidity. Add to this official crime the trade contribution of over 160 rotten pictures annually and you can well imagine the huge profits a couple of leading laboratories must have made during the war with the least anxiety to give any quality in their work.

These profits have become the eyesore of others who have a lot of blackmarket money to circulate and all these guys are now planning to build laboratories without even one of them knowing the primary alphabet of film processing. We got a shock of our life the other day when we learnt that a man who was selling rice and wheat flour six years ago had ordered a processing plant and was building a place to house it. In his Gujarati language he told us: "Washing the film is the easiest way to make money." Yes, it has been just "washing" that our labs have been doing and it is some more "washing" that our future labs hope to do.

At least a dozen more laboratories will be working before the end of this year and at this rate we shall have more labs than pictures or rather more Dhobie Ghats than dirty linen.

Not that some of our present lab people don't know how to process a film correctly. They do but they just don't care to do the job carefully. They have more work than they can handle and they rush through the work to collect the profits hurriedly.

Both the leading labs in the country, the Famous Cine Lab. and the Bombay Film Lab., did good work in the beginning of their careers but today either of them can't give a single print with uniform density and processing. Both these labs lack strict personal supervision and it is no wonder that both of them have left quality work far behind. Both the labs have been veritable gold mines and their success has

Anwar Mirza and Tripti Bahaduri make a rare team in a rare picture, "Dharti Ke Lal" produced and directed by K. A. Abbas.

provoked the jealousies of others who have plenty of blackmarket money to burn.

We are therefore destined to have more labs before the year ends and let us warn you rightaway that all of them will be turning out bad work with a consistency that will shock many.

Add to these general labs the processing plants which some studios maintain independently. Except the Prabhat Studios, not a single other studio can claim to have done good processing work though quite a few studios have up-to-date processing equipment.

The general inefficiency prevalent in the processing department of our industry is so damnably apparent that as an industry we have not the least chance of ever producing a technically perfect picture.

Instead of having more such Dhobie Ghats, can't we possibly run our present laboratories on a more sensible and scientific standard, than we have done. hitherto, to give our industry some quality which it has not had for years? Just at present the processing technicians are paying with their reputations for the greed of the lab owners.

How long are we to continue such an apathetic state of affairs?

SLANDERING INSURANCE BUSINESS

Of all the industries in the country, our film industry is perhaps the most irresponsible business conducted by a group of evidently irresponsible and uneducated persons.

Little realizing the fact that the film happens to be a terrific medium of propaganda by virtue of its triple appeal to the eye, to the ear and to the heart, our film people often portray glaring distortions of life which must leave behind distorted impressions on all spectators.

Recently, the Navyug Chitrapat Ltd., slandered the profession of a film producer in their film "Din Raat" and bluffed their way out when the Association of producers called upon them to delete the offensive portions from the film.

Men who don't mind spitting on their own bread before eating it are not expected to have consideration or sympathy for others. The least we can say is that there is very little character or purpose in the motion picture work that is at present done in our country.

But other people in the country must take serious notice of the conduct of our film industry especially when such conduct is likely to affect the popularity and stability of our other national industries. After all a nation doesn't merely live by the film industry which only provides entertainment and that usually rotten.

Of late we have seen a tendency amongst our film producers to give distorted impressions about our insurance business by caricaturing people in the insurance trade.

Producer-director Jayant Desai, who has precious little general education and probably knows nothing of the national importance of the insurance business in the economic stability of a country, has put a sequence in his recent picture, "Tadbir", in which the office of some "Philipine Insurance Co." is shown as closed and its business liquidated when a minor boy goes to collect on his educational policy.

Besides the whole procedure being technically wrong, as no insurance company can go into liquidation without the official liquidator taking control of affairs and meeting all liabilities at least partly, the producer should have known that a company with that name could only be an American concern and not one American insurance company has yet gone into liquidation since the insurance business began.

In another picture, "Dhamki", produced under the patronage of Dalsukh Pancholi, Punjab's leading film magnate, the villain is none else than the Managing Director of the "Reliable Insurance Company", who operates an insurance racket of insuring people and killing them afterwards to collect the money.

These types of grotesque and distorted portrayals of our insurance business people are bound to leave behind a very dangerous impression on the

WITH A NEW THRILL
IN HER VOICE
KANAN
WILL SING HER WAY
TO YOUR HEARTS
in

M. P. Productions' Musical Hit
with CHABBI, JAHAR, PURNIMA,
NATWAR and IFTIKHAR.
Directed by :- PRAMEN MITRA.
WATCH FOR ITS RELEASE
For CENTRAL PROVINCES:-
JAMNADAS LTD.
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SELECT PICTURES CIRCUIT.
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MANSATA FILM DISTRIBUTORS.

public and will ultimately tend to undermine the prestige and stability of our insurance business considering the inescapable fact that our motion pictures are seen by millions in the country.

Our film producers have no right to attack or slander other important industries or trades of the country to line their pockets with such ill-gotten gains under the pretext of providing entertainment.

Our insurance business has been very painfully and laboriously built in the teeth of severe foreign competition. In Free India, the stability of our insurance business will be one of the principal assets of our nation. Every patriot in the country wants our insurance business to spread to our villages and into every nook and corner of the country as a natural fulfilment of its national destiny.

But what chance can the insurance business have if our motion pictures are going to shout to the villagers in advance about the unreliability of our insurance people by painting them in the most villainous hues! Are our films going to prejudice the future progress of our insurance trade by such false and grotesque portrayals?

We would like the Indian Merchants' Chamber and the Insurance Association of India to take serious notice of these dirty tendencies and write to the Indian Motion Picture Producers' Association and other Associations in the country insisting upon our producers to stop this slander in time.

YOU'LL HARDLY BELIEVE

That according to producer Kardar, Producer V. Shantaram has rendered the same services to the country by producing "Dr. Kotnis" as Pandit Jawaharlal Nehru has done in the field of politics—which all means that Shantaram is not yet as good as Quaide-Azam Jinnah. Others, however, think the other way round.

That since Kardar's whole-hearted approval of "Dr. Kotnis", the Bhendi Bazaar gentry has sworn to run the picture for months. And as a gesture of mutual affection Shantaram has already made a block booking of 45 weeks. Could brotherly accommodation go further?

That the Rajkamal Studio workers have become so fond of "Dr. Kotnis" that they have been seeing the picture over and over again. Some of them have already seen it more than a dozen times.

That Shantaram can agree to become an honorary member of the Artistes' Association of India. like Sohrab Modi who is an artiste first in the Artistes' Association and vice versa in the Producers' rally, provided the Artistes' Association passes an unanimous resolution: "congratulating Shantaram on the world's best performance and thus establishing a standard impossible for any living artiste to attain." After this resolution Shantaram will walk in with Jayashree and the other artistes will collect the dust of their feet to decorate their own foreheads. (Like the 'touch' in "Dnyaneshwar")

Chandni and Suresh make a new team in "Sona Chandi" directed by Pareenja.

That the film journalists of Bengal will commend in advance the incomparable merit of "Dr. Kotnis" and declare it as the "Better than the Best picture of the year" even before the release of the picture in Calcutta, awarding a special brass medal to Shantaram (unless Shantaram contributes some gold) for the "Better than the Best performance" of the year. For the "Best" performance, of course Jayashree will be given the award as usual. If "P. P. A. Dera" could take several awards from the sentimental Bengalis, "Dr. Kotnis" must take all the awards.

That some Bombay journalists like Sathe and Abbas cruelly think that the Bengalis, due to national starvation, have become either weak in the eye and the mind or were completely confused by the story of "P. P. A. Dera" and granted it all the prizes to err on the safe side.

That again Sathe and Abbas are already feeling sore about "Dr. Kotnis" getting all the Bengali awards in spite of their producing a world-beater in "Dharti-ke-Lal". That Abbas not being a professional director his "D. K. Lal" cannot run in the "Best Race" of the year along with the product of a seasoned professional like Shantaram.

That Master Winayak, a graduate of Kolhapur University (if there is one) translated for Anna's (Shantaram) benefit "filmindia's" review of "Dr. Kotnis" into Kolhapuri Marathi (E. & O. E.) and convinced Anna that Baburao Patel had recommended the picture to be burnt in a public square as it was likely to destroy the entire Indian film industry with its Himalayan quality. An atom bomb of motion picture production, eh!

That Producer Kardar intends giving up his own production of "Shah Jahan" as he cannot even dream of reaching the standard attained by "Dr. Kotnis". A wise decision.

That Sardar Chandulal Shah doesn't believe in this motion picture 'harakiri' of Miyan Kardar and has asked Kedar Sharma to produce another picture to compete with Shantaram. Courtier Kedar has begun two at once. That will be the end of Shantaram. Two Kedar pictures are worse than the Atom bomb. Chandulal seems to be out to make Hiroshima out of Rajkamal.

That Sardar Chandulal has borrowed some earphones from the Regal Cinema to pick up distinctly the jumble of words falling every afternoon on his tender ear-drums. Why can't Pandit Indra, Kedar Sharma, Walli, H. M. V. Chaturbhuj and others take turns in talking? Is it necessary to overwhelm a good man with a mob cry?

That to offset the intense heat of his courtiers, Sardar Chandulal tried one night a moonlight session on the Juhu sands where even the technicians added their reverent silence, though the music directors sang Pandit Indra's poetry and collected a crowd which wondered whether film people were going completely mad.

That as a result of this moonlight session, the Juhu Municipality intends putting a sign on the beach warning off all film people.

That Pandit Indra is likely to accompany Master Winayak to America carrying between them "Subhadra", that mythological woman who was carried over the clouds by a demon. This is a strictly confidential arrangement to counteract Anna's "Dr. Kotnis."

That K. S. Hirlekar the "Expert" secretary of the "delegation of experts" that once went to America, is these days teaching the Congress Ministers of Bombay American methods of killing mosquitoes. And they say that our Congressmen are non-violent.

That K. S. Hirlekar has given All-India charge of educational films to Mrs. Hirlekar these days conferring a blessing on the victims. Now people can at least understand what is an educational film. With Hirlekar talking, they couldn't find out whether the old guy was saying it in English, Italian, German or Marathi.

That the Ranjit seem to have decided to make their 101st picture, "Jogan", not only a talkie but a "smelly." Director Manibhai Vyas is in complete charge of both the technical processes. The deeply religious Jains seem to be improving fast.

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PHOTOSOUND

NAS

248/6

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

N. SRINIVASAN (Chikballapur)

How to judge motion pictures from the view points of art and entertainment ?

The average film-goer does not need the trained eye of the critic, who often demands more than is presented on the screen. To the film-goer anything that is pleasant to the eye is artistic enough and anything that does not bore should be entertaining enough.

K. SANJIVA SHETTY (Mangalore)

Why some of the film actresses, though they are old, act like young girls ?

When the fifty-year old Shantaram can hop about like a kangaroo carrying the baby-faced Jayashree in his pouch, why deny the privilege to women who are at best idols of vanity?

K. S. SATYANARAYANA (Bangalore)

I want to forget the world for a few moments. What remedy would you suggest for this purpose?

See "Gvalan" produced by me. It will take you to an unreal world of romance and music in which all the miseries of the world are placed at the door of a young and beautiful woman. It is the tallest yarn a man ever told and though I tell it I have never believed it.

D. BLUE (Waltair)

How will the Indian film industry respond to the Congress call in the final struggle for freedom?

The Indian film industry seems to have got all the freedoms the way I find any street pedlar producing a motion picture. What further freedom can be given to such dangerously free people?

MISS INDU SETHI (Karachi)

You should always write "Jai Hind" on the top of "Editor's Mail" Section ?

I don't believe in these slogans. "Jai Hind" is a slogan very much in advance of reality and immediately you raise it, it is drowned by the clank of chains of our bondage. Till we become free, "Jai Hind" must remain the rosiest dream of a slave.

Kr. RAJENDRA SINGH (Agra)

Suppose all your readers stop reading "filmindia" what will you do?

I have yet to come across a single person with that stiff backbone. Reading "filmindia" is like eating opium.

Which is sweeter in a woman: her heart or her kiss?

When a woman is in love she brings her heart on her lips. But when she is not, there is only art on them.

MISS S. BABY (Bangalore)

Do stars suffer from love-sickness? If so, when?

They get occasional attacks and you see the symptoms on the race-course or in joint pro-auctions. The malady is not yet known to be fatal, the period of incubation being the time required for the first picture and the duration of the active stage lasting about two pictures.

Your answers to certain questions in the April issue would make young ladies blush. Is it the same with men, I wonder?

But they wear trousers.

If all the world was Eden and all the women angels, what would the men do?

Neena will be seen on the screen in the title role of "Mirabai," a Shalimar picture.

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LATER THIS YEAR :- STOP - CONFIRMING DATE

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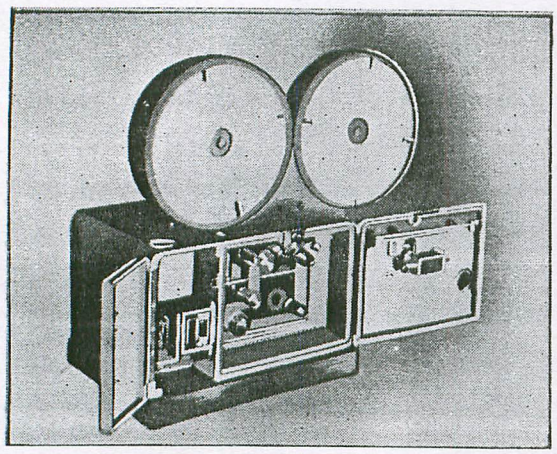

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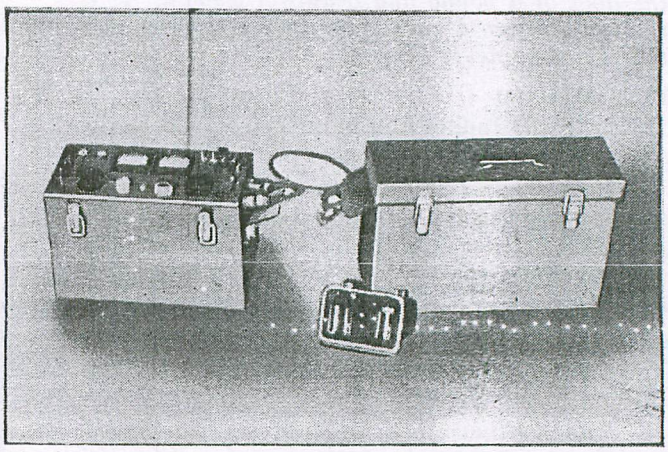

SUPER PORTABLE. Amplifier unit above includes noise reduction and peak limiting features. Power supply and modulator at right.

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Creating A New Vogue in Popularity !

(i)

Talwar Productions'

TANTALIZING SOCIAL

ALBELI

Starring: **RAMOLA**
Directed by: **R. C. Talwar.**

(ii)

Associated Pictures'

TOPICAL SOCIAL HIT

AMEEREE

Starring: **Barua, Ramola, Jamuna, Maya Bannerji, Ahindra Chowdhary.**
Directed by: **P. C. Barua.**

(iii)

Unity Productions'

SOCIO-MYTHOLOGICAL

KURUKSHETRA

Produced & Directed by: **Rameshwar Sharma.**
Starring: **Saigal, Shyamli, Biman Bannerji, Radharani.**

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Empire Talkies Distributors,

Dhan Nur, Sir Pherojshah Mehta Road,

BOMBAY.

They would become plants in the Garden.

What is a kiss ?

It is a bubble on the lips of the 'soap-cakes' inside.

What time is the best suited to read "filmindia"?

People usually like to read "filmindia" when others are pulling and pushing to read it.

ASHARAM CHATTERJEE (Bankura)

What is the difference between a widow's love and a maiden's?

A maiden's love is warm and emotional, the widow's should be synthetic and hot. The first should thrill, the second may be only satisfying. Love itself is always a maiden emotion.

V. RAMASWAMY (Robertsonpet)

When does a bud fade ?

A bud never fades. It either dies or blossoms. It is the flower that fades.

M. HASAN ABBAS (Lucknow)

Beautiful faces of the fair sex always attract my attention and I have an inclination to keep on staring at such faces. Can you say why ?

Probably you see divinity in those beautiful faces.

Which is the most attractive part in a woman ?

Our knowledge of her sex.

S. SHANKER NAIK (Sambalpur)

Why don't the British films earn all the money that Hollywood films do ?

While the British dig only into your ribs, the Yankees tickle while they rob you.

CHUNNILAL BAJPAI (Cawnpore)

What remedy do you suggest to a lover who has been neglected by his beloved?

In olden times, they poisoned themselves. Nowadays they put on a new suit and go to the club again.

Why is the art of producing pictures deteriorating day by day?

We never had enough art to deteriorate. All we have is artifice.

D. NATARAJAN (Matunga)

Please compare our stars with the Hollywood stars?

In Hollywood, stars build estates for their producers. In India, producers get broke buying buildings for their stars.

K. T. KESHAVA MURTHY (Davangere)

My friend is married to a lady whom he doesn't love. But yet he has got a son of his own. What do you call this?

The son is a biological fact while love is an emotional truth. To get a son, one doesn't necessarily love. It only needs a clash of sex. All the sons are not products of harmony.

WATCH FOR THE RELEASE DATE

Particulars :—

AZAD PICTURES

DINAZ MANSION, New Charni Road. BOMBAY 4.

Zahur Raja is evidently at it in "Dharkhan," with Jyoti as company

R. S. AGRAWAL (Agra)

I wonder how you could have allowed the producer to advertise Chandni's photo with so many adjectives in your April issue?

It was a "believe-it-or-not" advertisement and I am sure Producer Pareenja himself does not believe all that he wrote about Chandni.

Md. ASHRAJ ALI CHOHAN (Lucknow)

Why and when do you smile?

When I see Chandulal Shah in the midst of his courtiers and watch his struggles to be free. Vultures eat a dead body—flatterers carve a living one.

S. A. MALIK (New Delhi)

I read somewhere that Dorothy Lamour who was recently chosen the favourite pin-up girl of the American Army, was congratulated personally by General Eisenhower. But why do our leaders hesitate to honour the Indian stars?

Because we have no soldiers' sweethearts and our stars don't pin-up anything except their expression while acting.

The only thing not controlled these days is a woman's tongue. Why?

Because by wagging it constantly, it proclaims the superiority of man. Why should man control such a good advertisement of himself?

M. L. ARORA (Bankipur)

Why is the birth of a female child not received with acclamation in India?

Because in this country a woman is a liability on the man be he the father, the husband or the son. She has been denied economic independence for centuries and now she is not welcome even as a baby in a childless home.

R. ANNAJI RAO (Mangalore)

Mahatmaji advises to replace flower gardens with vegetable cultivation. Is this within the knowledge of our studio owners?

Our studios were never flower gardens where even vegetables can be grown. They have been only sausage factories.

SYED SHAFIULLA (Mysore)

What is the difference between a film star and a common bitch?

The same between you and a bastard, if you see the difference.

M. K. PILLAI (Simla)

The faces of Durga Khote, Rajkumari Shukla, David and a host of others not to mention their names, have become quite disgusting and boring, and one is really scared of them. In order to keep them off from the screen, suppose I start a benevolent fund out of which they can be paid a reasonable sum throughout their lives, what will you contribute?

I won't contribute to this fund as I feel that the persons mentioned by you are good artistes often given the wrong roles. Why not start a fund for Motilal, Chandramohan, Ishwarlal, Leela Chitnis, Shantaram and others? Shantaram has beaten us in his very first burst.

What is your reaction when you are flattered?

I hate the person because he insults my intelligence. People can flatter me only once. Next time, I kick them out. A man with some character can't stand an insult twice.

R. M. GOSWAMI (Gauhati)

The frocks of the civilised American and European dames are shortening gradually. Can you predict the time when they will disappear completely?

They have colonies in the West where the frocks have disappeared completely and they have stage revues where they play hide-and-seek with the fig leaf. Don't be in a hurry, wait for a while. If not you, your son will see the glory of a naked Western Civilization.

M. P. RAMAKRISHNAN (New Delhi)

Is Begum Para still a 'Miss'?

Luckily, yes. Her address is Worli, Sea Face, Bombay, in case you feel like writing.

MADAN LAL BEDI (Cawnpore)

What do you think, when you find Kedar Sharma still directing pictures?

That Sardar Chandulal has the patience of Job and the generosity of Raja Harishchandra.

Does your criticism produce any effect on the producers?

Remember

ALMAS PICTURES

&

SURAIYA ZULFI (GUJARATWALI) (A New Find)

IN

Bhatakti Maina

A Stunt thriller full of Comedy, Dances, Music and Wonderful fighting superior to American fighting.

Directed By:- **SADIK NIZAMI**

Assist:- **S. P. DIXIT & IMAMUDDIN KHAN HYDERABADI**

Cameraman:- **M. R. BHATI**

Dance Master: **R. N. MANDLOI**

Story:- **KULSOOM BANU** B.A.

Dialogues & Songs: **SADIK LAKHNAVI**

Music: **S. Khan Ashraf Khan** (a Well known singer of India)

Starring:-

★ **SARDAR MANSOOR** ★ **SAYANI** ★ **MANNAN** ★ **RAM RATAN** (Ma-Baap Fame) ★
★ **AMIRALI** (Kardar Fame) ★ **ARUNA AKHTAR** ★ **AHMED DILAWAR** ★
★ **AMERICAN** ★ **MAQBOOL** (Laila Majnu fame)

Production - in - Charge:- **M. H. AZAMI.**

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Coming Attraction:-

"JUNGLE ME MANGAL"

A Jungle thriller full of MAGIC & Stunts.

None. They have bullet-proof heads.

What advice would you like to give to Mehboob, who these days, is being attacked by every magazine?

Mehboob is safe. He cannot read English.

What would you like to do, if Saigal, Motilal and Charlie form a triple alliance against you?

I would bring out a bottle of Scotch and turn it into a foursome.

B. N. GANESH RAO (Secunderabad)

I have noticed your demand of sex appeal on the Indian screen; then what is your opinion about the following Hollywood actresses in the above sense, who are still playing the heroines: Katherine Hepburn, Judy Garland and Bette Davis?

They have talent greater than sex-appeal. For screen acting, sex-appeal is the minimum requirement if there is no outstanding talent.

HANS RAJ (Ferozepur)

What changes are likely to occur in the film world if "Pakistan" is granted?

Pakistan can't change the ways of Paristaan.

MRS. A. V. PUSHPA (Secunderabad)

In my fancy, I imagine Mr. Patel to be a sober, selfless and saintly type of person. Is it a fact or a mere fiction?

A fact, old girl, a fact. Sober, selfless, saintly? It is a beautiful fancy. I think, I shall go to heaven after this. But, wait a bit! Is heaven worth all this dieting and self-denial?

JAIRAM G. MASSAND (Karachi)

People say that you smile only when you meet a fair-looking girl ? Is it true?

That may be one of the reasons why no one found me smiling all the four days I was in Karachi.

K. M. SINGH (Cuttack)

Chandni looks very much like my wife. Will you provide me with her address?

Why do you want Chandni's address? Has your wife been kidnapped?

S. R. BANERJI (Bombay)

"Dr. Kotnis" is not so impressive as we expected it. Why?

Because the hero is too aged to be impressive and Kotnis is a hero-story.

MOHAMMED HANEEF M. JAMADAR (Belgaum)

Which is the best and the worst thing in the world?

The best is yourself and the worst is the neighbour.

K. NARAYANAN (Trichur)

Music, beauty or talent, which of them is considered to be the most essential for a film star?

All three are badly needed in India but most of our girls lack all the three.

ON THE MARCH.....

WITH BETTER & BIGGER FILMS FOR 1946-47

(i)

PAROO

Directed by SHOREY DAULATALVI
Whose 'DIN RAAT' was declared as one of the ten best films of '45.

Starring GEETA NIZAMI
(The award winner best acting in '45)
& RANDHIR

(ii)

SHIKAYAT

The First Romance Behind The Four-Walls of A House!

Directed by SHAHID LATIF

Starring : Snehprabha SHYAM, Rama Shukal & Nisar Sultana.

(iii)

MOTI

Directed by : Chandrashekhar Bose

Starring : GEETA NIZAMI BIMAN BANNERJI & others.

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Din Pictures

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Starring :

SURAIYA, SADIQALI
(Courtesy Minerva)

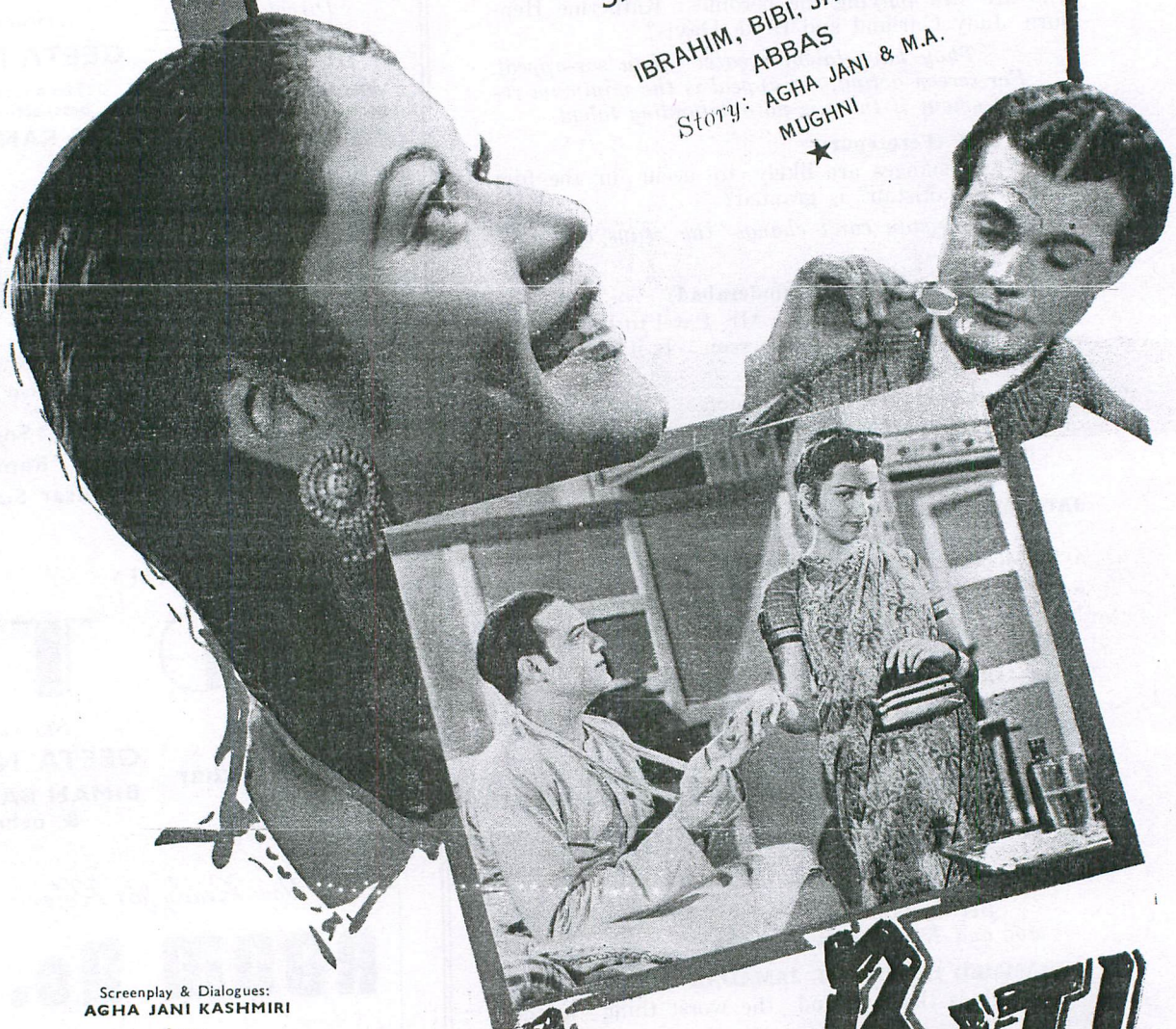
SULOCHANA CHATTERJI
SHAKIR AND HIMALYA

with

IBRAHIM, BIBI, JANI BABU ABBAS

Story: AGHA JANI & M.A. MUGHNI

★



JAGBITI

Directed by

M. SADIQ

Screenplay & Dialogues:
AGHA JANI KASHMIRI

Songs:
NAZIM, SHAMS & HUSAINI

Music:
GHULAM HAIDER

Song Recording:
DINSHAW BILLIMORIA

Direction: **M. SADIQ.**
of Ratan Fame.

Cameraman: **S. N. GROVER.**

Producer: **M. A. MUGHNI.**

Also under Production **"PARO"**

DIN PICTURES 25, LAMINGTON ROAD, BOMBAY.

"MUMTAZ SHANTI" in Punjab Film Corporations' **DEKHOJI** *Written & Directed by:-* **WALLI**

T. S. MURTHY (Bangalore)

Which is preferable: Love at first sight or gradual growth of love?

Love is not a cancerous tumour to grow gradually.

P. K. TANDON (Lucknow)

My friend intends to spend his honeymoon in a film studio. Do you approve of it?

Your friend will lose his "honey" and will be left only with a "moon" in his head.

PROF. NARAYAN AGRAWAL (Wardha)

Why is it that a girl gains in weight after marriage, while a man loses it?

With marriage a man secures liability while the woman gains security. Weight has a lot to do with the peace of mind.

PARSRAM M. BHATIA (Karachi)

What is a 'close-up'?

In India, the big face of a big favourite.

K. U. KAMATH (Mangalore)

Who will be directing Ranjit's 101st picture?

Manibhai Vyas and "Jogan" will smell a bit.

MISS INDU SETHI (Karachi)

Please may I know if Sushila Rani has pen friendship with her fans?

That is the other pet Mumtaz Shanti has and she gives it scope in "Dekhoji," a social story of the Punjab Film Corporation.

No. She has to write a lot of stuff for "filmindia" every month and in the remaining time pursue her intellectual hostility with me.

A. H. BAIG (Trichinopoly)

In spite of your advice in the shape of criticisms, the film industry in India does not seem to be improving. Why can't you resort to "a fast unto death" as a protest?

None of these Johnnies is worth even the sacrifice of a church mouse. Why do you then want to kill a six-footer like me?

ATIQUZZAMAN KHAN (Calcutta)

In American pictures, photographers have the letters A. S. C. after their names. Can you tell me what does A. S. C. signify?

American Society of Cinematographers.

R. M. EBRAHIM (Bombay)

What is the average income of an Indian in India per day?

3 annas a day per head.

M. P. RAMACHANDRA SHARMA (Bangalore)

If a Hindu actor gets a baby through a Muslim actress, how is the babe named?

In India, except in some parts of Malabar, the sign-board of the family is the father. Names, customs and religions all follow the man.

A. VEDAMURTHI (Madras)

In a Free India, what would be the language of your paper?

Free English.

M. P. RAMAKRISHNAN (New Delhi)

What is your object of living?

Just to serve you all my life. I believe in Gandhiji's slogan of service. Now don't get desperate and ask me to come over to Delhi for you.

V. R. KRISHNA IYER (Delhi)

When is a minority not a minority?

When it gets drunk and starts counting four for every one.

BALAJI RAO (Hyderabad Dn.)

Why do you call Mehtab a versatile actress?

She owns a big building on the Churchgate Reclamation and four years ago she hardly had a flat.

H. S. RAO (Poona)

A friend of mine suggests that since Dr. Kotnis was a resident of Sholapur, Shantaram should allow every resident of Sholapur to see the picture free?

I like the idea very much and Shantaram also wouldn't mind it as he wouldn't be losing much, but Sholapuris must agree to erect a statue of the Kolhapuri in Sholapur.

T. J. SATYANATHAN (Jalna)

Do the following actresses sing in the pictures in which they act: Neena, Veena, Ragini, Mehtab, Swarnalata, Mumtaz Shanti and Nargis?

They are all nightingales without the gale of harmony.

SNEHALATTA MEHTA (Karachi)

What part is the film industry going to play in an independent India?

The privileged part of begging for different protections and incidentally degenerating further.

H. S. VENKATA RAO (Mysore)

Who is more romantic—boy or a girl?

Their age, their hopes and their dreams.

A. H. SHAM SHUDIN (Dar-es-Salaam)

What at present is engaging A. R. Kardar's attention?

The progress of Mehboob's picture.

HEMANT L. PATHAK (Amreli)

You are good at the Urdu language, then why don't you translate some Urdu short stories and publish them in your magazine?

If I had time I would write my own stuff. I don't have to read Urdu stories to get ideas.

P. SREEDHARA MENON (Bombay)

Which is a nice picture among the following: "Hamrahi", "Chand", or "Dr. Kotnis"?

"Hamrahi" is the best of the lot.

SAVITRI DEVI SHUKLA (Cawnpore)

Who is the best character actor of Indian screen at present?

There is a new man called Bipin Gupta. Watch him in "Gvalan". This fellow will make us forget many old stagers.

ISHWAR MAHBUBANI (Bombay)

Is it advisable to wail for the dead person, whom you loved enormously when alive?

Wailing either for the dead or the living is waste of time. The better thing is to remember the dead kindly.

MISS ZARINA B. SHERIFF (Gondia)

According to the Russians: "Profit is legalised robbery". What is your opinion?

The Russians have legalised robbery and called it Communism.

MISS SHARDA DEVI (Bina)

Is it a fact that Shanta Apte once observed a hunger strike. What was the cause?

Chronic constipation, perhaps.

SANTOSH KUMAR (Cawnpore)

Criticise the suitability of Sabita Devi as a star in "Amrapalli"?

She cost less to the producer than the suitable one.

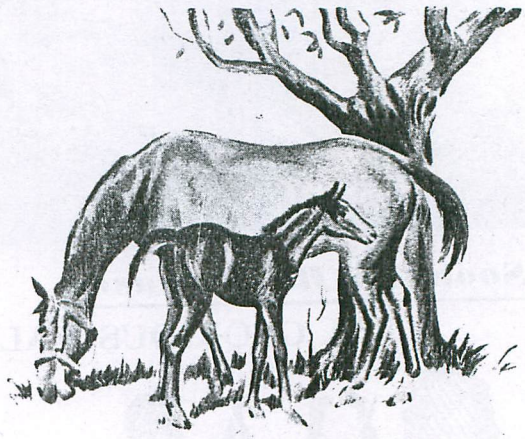
Which hearts are called black ones?

Those that are hitched to filthy minds.

A. H. SIDDIQUI (Delhi)

Suppose you chance to find a purse containing Rs. 1000, what will you do? Will you return it to its rightful owner or—?

There's something in heredity...



It might make a good newsreel to have the horse that was taken off a hackney-carriage win a classic race event.

But it just does not happen that way! Champions are the result of applying known principles of selection to established blood lines running back many years. Heredity Counts!

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There is no "or". I shall hand it over at the nearest police station. But I have not yet seen a tenner lying on the road and I have lived forty years. If money could be found in the streets, our producers would not build studios to give us rotten stuff.

S. ASHRAFUL IMAM (Patna)

I want to learn film direction. What shall I do?

Join Director Winayak's troupe of assistants and look puzzled and surprised every time Winayak takes a 'shot.'

Why do girls fear darkness?

Not experienced girls.

K. N. RAIZADA (Cawnpore)

What are the feelings of a pregnant woman?

Pride of prospective motherhood.

M. SINGH (Nepal)

As I appreciate film beauty, I like to marry a film star. Shall I be happy that way?

Film beauties are as brittle and inflammable as the celluloid on which the pictures are taken. Besides if you are marrying for beauty, you won't be happy for long. Half the beauty in Beauty is its illusion at a distance. Marriage is a close intimacy which destroys the illusion.

If Sushila Rani goes away like Devika Rani, what will you do Baburao?

I will follow her like Roerich.

J. A. DHANRAJ (Cochin)

When there are more women than men in this world, why have men to chase women?

Woman is passive by nature. She waits for the aggression of man and enjoys it. This chase is called romance.

MRS. SAYEEDA AKHTAR (Calcutta)

What is your conception of a "paradise on earth?"

A world in which human blood is used to forge ties of friendship and not traded-in for gold and greed.

How can a lady keep her husband constantly devoted to her?

By forgetting the marriage tie and its obligations and remaining a sweetheart to him always.

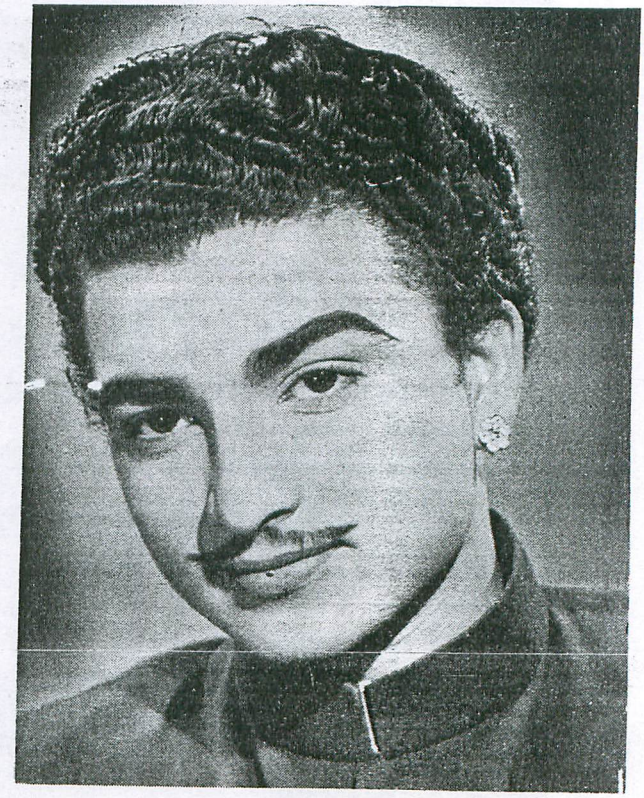
Are children at all necessary to ensure happiness in married life?

Good children become a happy punctuation of a happy married life. In a cat-and-dog life, they only add to the noise. But modern children are often like the lamps that set fire to the house they are supposed to lighten up.

N. S. PABBI (Simla)

Do you think that an honest criticism of a film is an open invitation to trouble, slander and abuse?

And social and commercial boycott in addition.



Suresh has grown into a man now and plays the lead in "Sona Chandi" produced and directed by R. D. Pareenja.

How is it that rape scenes are becoming so popular now-a-days with most of the film directors?

They rape their brains for new ideas and produce these morbid distortions.

Has there ever been a clash of opinion between you and Sushila Rani in the matter of honest criticism of a film?

Several times. Sushila Rani is a New Theatres' fan and fans don't make good critics. She likes Kanan, Khurshid and many others and likes their performances every time. I agree with her often, but sometimes I don't.

MISS RAMDULARI DEVI (Dumka)

What stage of love do you prefer and which stage of love is most enjoyable?

The stage where the play is enacted without an audience.

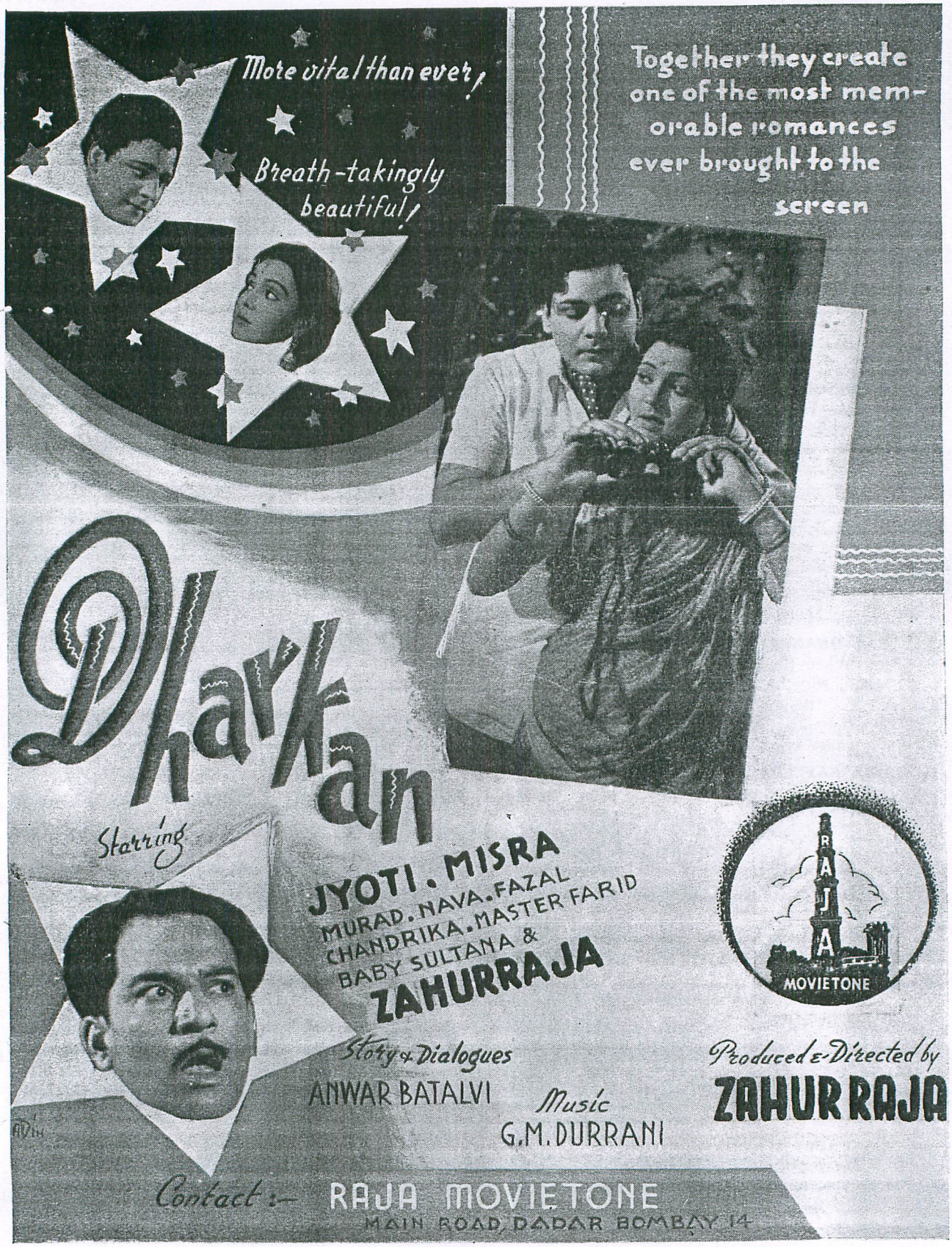
"Love is God", hence you should help those who fall in love?

Not college-love. It is calf—not God.

N. S. V. CHALAM (Malleshwaram)

What will make Saigals and Motilals "quit" the screen.

An invitation from above.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Are our film stars directly getting into terms with the producers or have they got any 'brokers'?

They employ directors.

Can a man be the 'real master' of a woman, at any stage in his life?

No one can stop him from fancying himself as such and often the woman conspires to feed this male vanity.

Do women, too, go to hell—I mean after their death?

Directly? No. I don't think so. They have a half-way cleaning house where they sort out the good and the bad and after a lot of quarrels and indecisions, pack off the wrong ones to the wrong place.

M. E. DINKAR RAO (Madras)

Which is the costliest film that has ever been produced in India?

"Dr. Kotnis". It didn't cost much but it is perhaps the costliest enterprise.

Is Paro who acted in Filmistan's "Shikari" from Bengal or Benares, Punjab or Kashmir?

She is only from Delhi and was once a popular dancer there.

In how many pictures have Ashok Kumar and Leela Chitnis acted together?

Why bother?

MISS V. K. MEHERUNNISA BEGUM (Bangalore)

What has happened to Pandit Indra, the "Japan of film songs"? He seems to have retired from the film industry after your review of "Mumtaz Mahal"?

Oh no! He has tightened his stranglehold on his victim with words of soothe.

KAMLA KANT SRIVASTAVA (Oudh)

Do you take into account the sex of your readers while answering them in "Editor's Mail"?

I look for their sex in their purse. If it contains two rupees, I don't ask further questions.

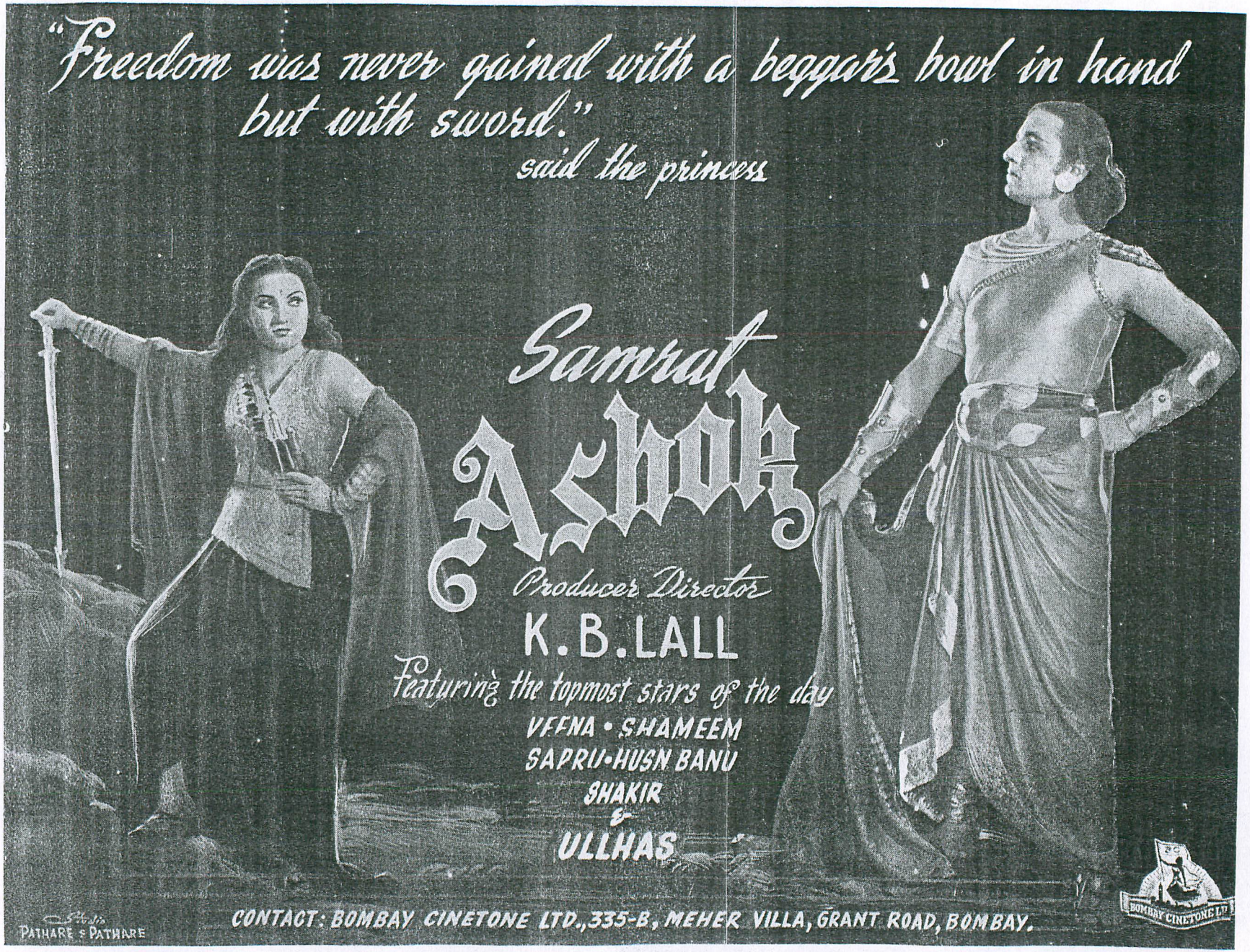
How is it that the journalists of your tribe do not figure in the functions of the A. I. N. E. C.?

We don't contribute to a nation's woes and misfortunes. We cater for its entertainment. We are nice people.

N. BHATTACHARYYA (Katni)

How is it that though women dress themselves resplendently to evoke attraction chiefly of the opposite sex, they (I mean most of them) recoil like shrinking snails when actually stared at by some fascinated passer-by?

Like the average male you think a lot of yourself. Where did you get the notion that women dress to attract male attention? They don't. They dress only to attract the attention of their own sex and expect jealous appreciation from their own community. Primarily, a woman must like her own dress, then her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Neena looks a charming Rajput maiden in "Prithviraj Sanyukta" a picture of Shalimar.

world of women must salute the dress and finally she expects her man to describe how jealous the other women became at the sight of that dress. She wants women to stare and not men.

S. R. SEN GUPTA (Lucknow)

Is popularity the criterion of merit?

It is of popular merit but not necessarily of artistic merit.

Notwithstanding the defect in her front teeth, what is it that actually makes Suraiyya adorable?

Who adores her?

ANJINI DEVI (Ahmedabad)

Men become old, but they never become good. Is it true?

When they become old enough, they become harmless and others charitably call them good. At some time or other, a human being has to become good, for, isn't man made in the image of God?

CHANDRA PRABHA RAIZADA (Cawnpore)

I propose to preserve your pen in the National Museum of Independent India. Will you please agree to part with it?

Let me know the epitaph on it before I surrender the tool with which I carve a living.

MISS UBAIDA BEGUM (Allahabad)

Is there any 'hen' in the film industry who lays golden eggs?

In the film industry "hens" have stopped laying eggs and 'roosters' have begun doing the impossible. Director Sailajananda Mukherjee of Calcutta has been giving a golden egg every time so far.

B. YESHWANTHA RAO (Vizagapatam)

When beauty begins to bloom in a woman who is the first to be conscious of it?

The neighbour who throws glances and makes the woman wonder what could be wrong with her.

P. BHASKARAN (Quilon)

Please tell me what is the difference between the kiss of a village girl and that of a college girl?

A kiss is honeydew in the village but a postal stamp in the college.

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The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail:"

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; fifth prize: Rs. 30|-; and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token (printed below without which no questions will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used only by one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

As the May issue could not be circulated all over India in time, the prizes for June are awarded according to the old plan. From July issue onwards the new prize plan will be adopted.

PRIZE WINNERS FOR JUNE

1st Prize Rs. 25|- to Miss Ramdulari Devi (Dumka); 2nd Prize Rs. 20|- to Miss S. Baby (Bangalore). 3rd Prize Rs. 15|- to Madan Lal Bedi (Cawnpore); 4th Prize Rs. 10|- to N. S. V. Chalam (Bangalore) and 6 consolation prizes of Rs. 5|-each to N. S. Pabbi (Simla); Miss Zarina B. Sheriff (Gondia); Miss Sharda Devi (Bina); S. Ashraful Imam (Patna); P. K. Tandon (Lucknow) and Hans Raj (Ferozepur). Money Orders are being sent to all the prize winners.

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☆ PROTIMA DEVI
☆ MASEEH &
☆ MEERA

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BRIJMALA —

This enterprising artiste, who began her career in Ranjit, has become a producer today. She is playing the lead in "Forget Me Not" a gipsy story produced by Brij Prakash Productions.

SHAMIM—

A good-looker, Shamim has always been popular with film-goers. She will be seen once again in "Bhanwar" a social story of Chitra Bharati directed by Madhukumar Patel.

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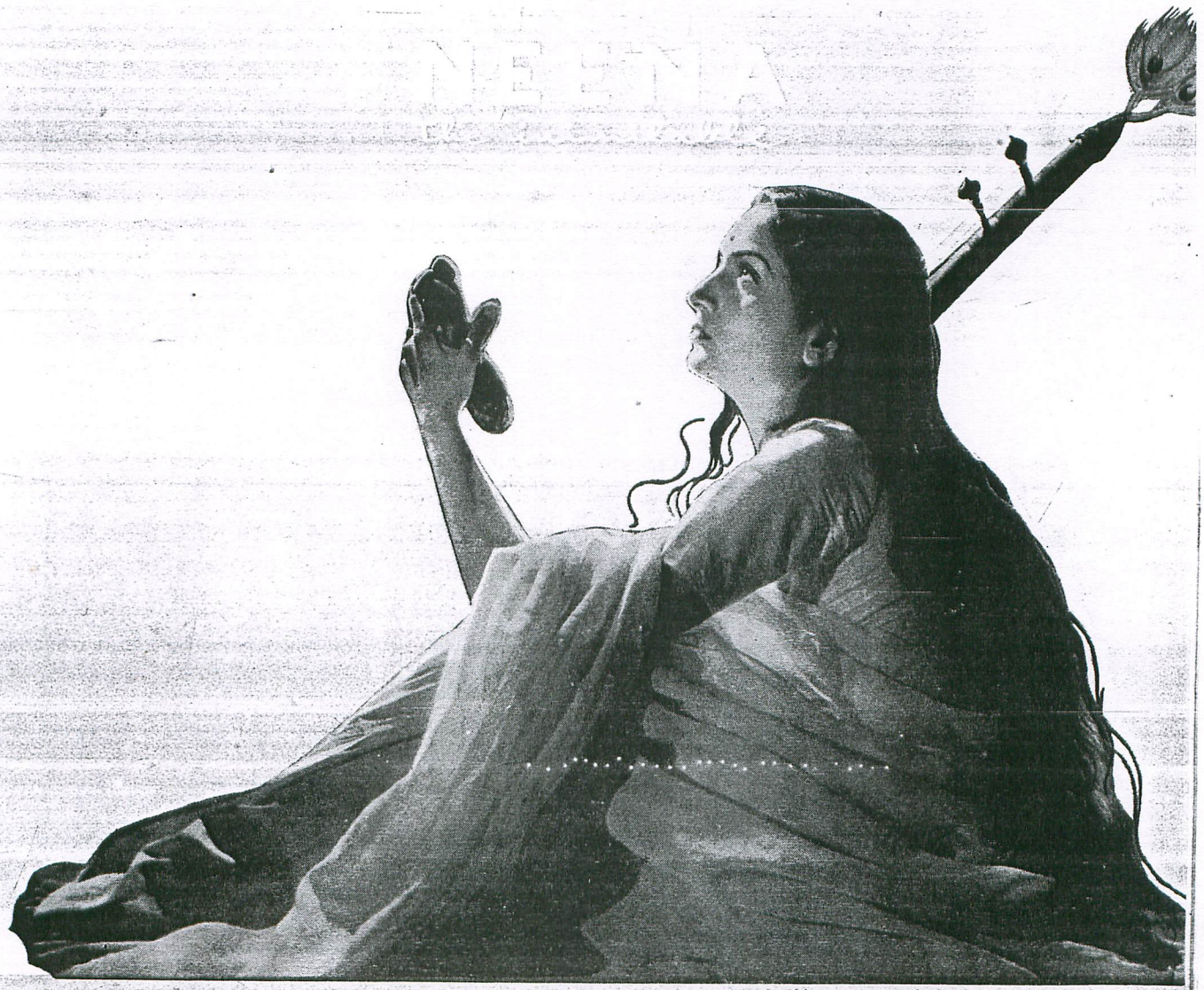

Starring ★ MASUD PARVEZ ★ TEWARI ★ SHYAMA

★ NEELAM ★ BAZEED ★ HAMIDA ★ BISMILLAH ★ YUSUF ★ S. K. PREM ★ RAMAVTAR

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OR PEOPLE'S SAKE

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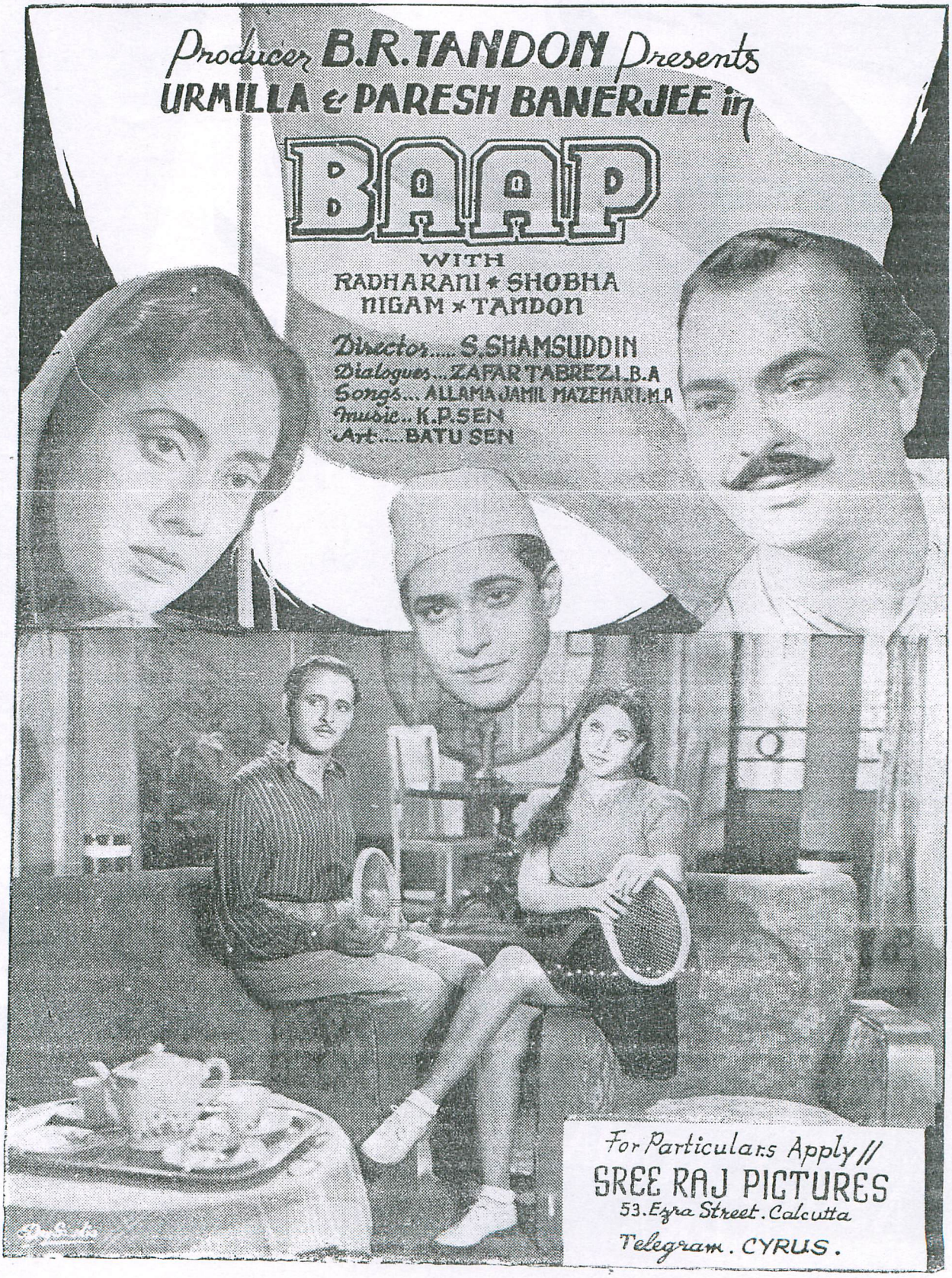
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(2) **SHEHNAI**

STARRING

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with V. H. DESAI, S. L. PURI, DULARI, KUMKUM & REKHA

DIRECTOR P. L. SANTOSHI

(3) **Sindoor**

Producer – Director –

KISHORE SAHU

AND

Lokamanya Tilak

AWAIT DETAILS

Beauty And Talent Make A Star

Sushila Rani, The Dream-girl of A Nation

By **Prof. Krishna Gopal, M. A.**

Most Indian Producers are decidedly barking up the wrong tree in their hunt for new faces today. It doesn't matter if they behave more like blood-hounds on the trail, and sniff at every passing wind. For isn't the fever of the chase like that? But why they should nose out some cheap tailor's dummies beats me. Is that the stuff that goes to the making of film-stars? One may well ask.

This current wild-goose chase of our producers reminds me of a Wodehouse story. Producer Zinzinheimer in his quest of new stars comes upon a young man whose very hands, shoulders, brows, lips, nose and even eyelashes seem to be charged with a silent eloquence. He knows this is what he has been searching for and this is his journey's end. You know what big producers of Hollywood are—they use bank-notes for summer-underclothing. So it is but natural if Producer Zinzinheimer asks this prodigy, this wondrous new-find, to name the biggest salary the lad can think of and hear him, the Producer, laugh. He says that a "bozo" who with a mere twitch of the upper-lip can make it plain that he loves a haughty aristocrat and that she has given him the air is required out at Hollywood by the next boat. And he tells the youngman that it would be futile to stop Niagara (that is himself) with a tennis-racket (meaning a mere "no").

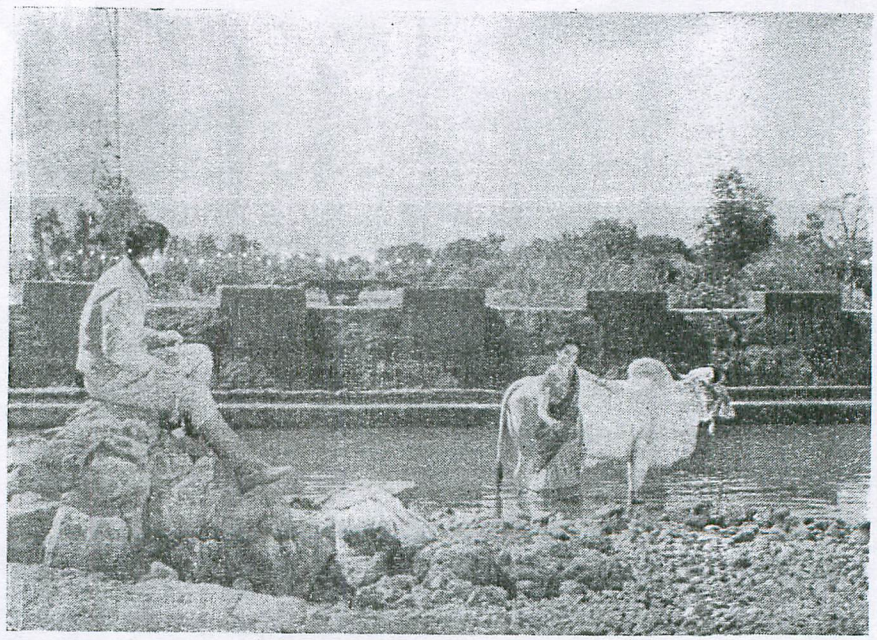
Without continuing the story which ends happily with the young man signing on the dotted line let me tell you the inference. Hollywood producers may or may not be Zinzinheimers, and Wodehouse may be just humorously spinning a long yarn, but Hollywood stars do have faces that can register a world of emotion and meaning. And why Hollywood has such stars is by no means a secret formula. The producers over there know what they want—not just good looks but something more, an eloquent face. That is, a good-looking face of course, but it should be able to speak the language of emotions.

On the other hand, our producers seem to be searching for an alluring hip-line, and a seductive blossoming bust that would suggest some unprintable ideas, and of course a photogenic face of neatly-chiselled features. It's another thing that they feel satisfied with anything that is just easy upon their eyes. Nevertheless, if they were sculptors intending to hew another Venus De Milo out of stone, their quest for an aesthetic outline would sound sensible. But they need girls for portraying character and depicting emotions, and not just statuesque figures. They require artistes rather than models. And it's a pity that the models too which they select are not any too artistic.

By the way, I wouldn't discuss here why Indian producers are after girls and why they are indifferent to boys. It may be just a business formula based upon the fact that far more men see Indian pictures than women. Or it may be simply due to the male instinct of the producers which sends them ferreting out female charms rather than male beauty. Be that as it may, I am concerned here with what they are concerned—female stars only.

BEAUTY WITH A CROAK

So, back to the argument that Indian producers should not be so blinded by physical radiance as to shut their eyes to certain other essentials of star-value. As an instance of a well-proportioned figure and well-favoured face, I cannot but remember Prabha who probably made her debut in some Bhavnani picture and her last appearance in "Hamari Baat". You may recollect that she had well-formed features, large gazelle-like eyes, lips that made a Cupid's bow and parted in a smile of pearly brightness, a nose, a chin, and everything else that recalled Greek statues. She appeared more like a phantom of delight, when first she burst upon my sight in that Bhavnani picture. But in a moment I was disillusioned, her voice made her the ugliest woman. She croaked like Edgar Allan



When the milkmaid goes to the village river in "Gvalan", romance begins. Here is Sushila Rani 'wondering' what Trilok is about.

Poe's nerve-racking raven. She seemed to have chronic adenoids, poor girl, and every word she uttered was an agony to a sensitive ear. It was then I realised that the voice can transform the plainest face into an object of adoration. On the other hand, symmetrically perfect Prabha's unfortunate film-career proves what the lack of it could do.

Yet, a melodious voice does not mean musical talent which is quite a different thing. For that, playback can be had but without an appealing voice a film-star cannot stir hearts. As a matter of fact, a great star should be able to express the whole gamut of human emotions by subtle inflexions of her voice. And in this way alone she can, what is called in cinema parlance, live her part and move her audience. For this, she also needs correct pronunciation of words. Bengali, Punjabi or Kolhapuri pronunciation of Hindustani positively jars upon the ears.

Recruit Byramkhan of Rest House, Indore, makes the screen career as his only ambition in life. He is 5' 8" and speaks Urdu fluently.

Kanan still remains enthroned in thousands of hearts because of her magical voice. Inspite of her flabby figure and faded youth she can even now, for this reason, be given the role of Radha—romantic Radha whose very name has been a love-legend and an intoxicating inspiration for Indian poets down the centuries. Some people may think that it is Kanan's musical art that is her fortune, but take away the soft subtle undertones in her voice and its nightingale trill, where would she be? Her songs would become mere "sounding brass", Ustad Fayyaz Khan's buffalo-throated melodies.

GREATER THAN KANAN

Kanan at once calls to mind a greater musical star, I mean Sushila Rani. I know more than something about Indian music, light and classical both, and those who do not depend only upon their ear for appraisal of music would agree with me in declaring Sushila Rani to be the most talented songstress of the Indian screen. I am ready to lay quite a handsome bet that Kanan, Khurshid or any other female star cannot sing with the same easy mastery some of Sushila Rani's classical gramophone songs. Some of the musical phrases would, indeed, be beyond them, and some of the Tans

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they cannot execute with the same facility and felicity.

I have sometimes wondered how a young girl could have acquired all that musical art which must be the envy of grey-haired musicians. What heroic and superhuman effort must have been applied by Sushila Rani to smooth articulation of some of the seemingly easy touches! And what Veena-like voice to give expression to all that art!

You may well ask then why Sushila Rani hasn't become all the rage among Indian masses, why her songs are not on the lips of street-singers. Why, in short, is she not the Kanan of to-day? The answer is simple enough. Sushila Rani has not as yet sung any tunes composed by Boral or Kamal Das Gupta. In "Draupadi" the theme demanded more or less classical songs, and as such they were not what could catch the fancy of street-singers and the lower stalls. For mass-appeal fast "Dadras" and "Kaharvas" are just the things, not slow-treading "Tin-Tal" or "Ek-Tal". And in addition, simple catchy melodies, not solemn Ragas. How, for instance, could an average picture-goer take to a song like "Suno Ab Shyam Behari" (Draupadi)? This song is in Tin-Tal and is a mixture of Puriya, Basant and Marva, all solemn Ragas of notes unfamiliar to the ordinary ear. It is true that the particular situation in "Draupadi" required a sombre pathetic song, and the song in question is that. Take another of Sushila Rani's songs of "Draupadi", "Chamkat Hai Ung-Ung". This is Dadra and the Rag is Desh. All sweet and nice, classically speaking! But the Dadra here moves slowly and the Desh is not quite popularly composed, besides the words are more Brijbhasha than Hindustani. All this is singularly appropriate in the picture, but is not quite the thing to make the masses go wild.

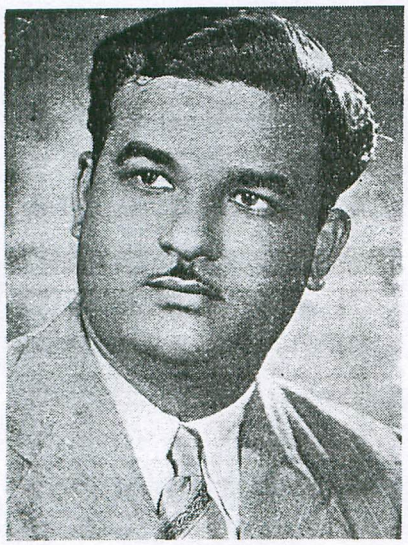
It is for this reason that Sushila Rani hasn't become the craze of general picture-goers for her songs. But let me assert with all the emphasis at my command that Sushila Rani is a greater Kanan and directly she sings on the screen some light swingy songs of lyrical appeal, she is going to sky-rocket to the height of popularity not yet achieved by any star. Let us hope she gets such romantic songs in "Gvalan". Her greatest advantage is that her voice not only caresses the soul and kisses away the tears with a sweetness all its own, but it is far more facile than other voices, having been trained to perfection by execution of classical complexities and subtleties. It is an irrefutable fact that a classical singer when he or she sings a light song will always sing it more beautifully and movingly than a singer of light music. Punkaj Mullick and K. C. Dey are clear instances. For a song is nothing but notes and rhythm which the classical singer has already mastered.

As for the power of a great voice to express the dimmest and minutest shades of emotion, the radio-drama demonstrates how without the help of face and eyes, feelings can be conveyed by ordinary voices. What wonders then are within the reach of a superb cultivated voice like that of Sushila Rani! She has a voice that ranges through the whole spectrum of human emotions, and in perfect alignment with it she has a most mobile face responding to the lightest ripple of feeling. What is more, her beautiful face is like a diamond with many brilliant facets, always charming in every phase.

EDUCATION AND CULTURE

Mobility of face may be a gift from heaven but the ability of experiencing finer shades of feeling (as a great star should) comes from breadth of sympathy and width of imagination. All Art whether that of a poet or a sculptor in its last analysis is imaginative sympathy, and an actor's art more so. An actor has to sympathise so much with his role, and imagine himself to be one with it to the extent that he becomes another person. Unless he or she has the power of understanding the subtle gradations of character and niceties of sentiment, all that is well-nigh impossible. For the histrionic art, therefore, education and culture are indispensably needed. These alone can make an actor probe to the depths of an individuality, enter into its very spirit, sympathise with its idiosyncracies and faults, and per-

"Gvalan", the picture produced and directed by Mr. Baburao Patel, has some interesting dances led by Sushila Rani. The picture is a musical entertainment.



Camera-craftsman B. M. Naresh refuses to consider the camera as a dead mechanism. For him the camera lives, breathes and sympathizes with the situations in "Gvalan," an art rarely known to our film cameramen. One of our fastest technicians, it is a rare pleasure to work with Mr. Naresh.

sonate it to perfection. It is fortunate that Sushila Rani in addition to her God-given gifts, possesses intellectual and cultural attainments in a far higher degree than any other Indian star has. Mark that I have coupled culture and education together! For education without culture is a tinkling symbol, making so much noise without achieving the requisite symphony.

I am afraid that the above paragraph may be somewhat abstruse as it is a compressed tablet of certain abstractions. But I hope the main drift of my argument must be clear. I have tried to illustrate many of my points by discussing Sushila Rani, for the simple reason that without a perfect concrete example generalisations cannot be made objective. But why Sushila Rani, it may be asked. Just because she happens to be the Morning Star of the Indian screen, her potentialities have not been fully realised and her arrival on our screen appears to usher in a new era where education and culture and true art would be in ascendance, superseding the uneducated and the illiterate, the half-educated and the uncultured. And then because she is the only female star who possesses all the attributes that, according to me, a great star should have.

Let me demonstrate another point by referring to her. Sushila Rani is a talented dancer, and her acquisition of the art of dancing has given her a graceful poise. That is why in her most ordinary movements she seems to "snatch a grace beyond the reach of art." That is why her gestures are artlessly artistic. Her lovely limbs become far more beautiful in motion.

THE FACETS OF A STAR

Now allow me to string together the attributes that I consider necessary for a truely great female-star. It is obvious that she should have good looks. But this is not everything. A good-looking face may not be expressive. A star's face is only a medium, and it should without a doubt be attractive but if it is opaque and does not transparently show you the emotions of the heart, it is without utility and purpose in film or on stage. In the same way her body should have fair proportions, but it should also essentially have grace of deportment and movement. Above all, the face and figure should like a stringed instrument respond to the lightest touch of emotion it should be able to articulate beautifully feelings, fancies and fleeting thoughts.

Together with such a figure and face she should have a voice so well modulated as to denote every little thing that the heart experiences, it should be able to give a meaning far beyond the words. The voice should certainly be sweet and appealing. And it should also be able to pronounce words rightly.

Other adjuncts that I consider necessary for a star are education and culture. These alone could give her nice perception of the subtle points of a character, and make her sympathetically assume a different personality with all its faults and foibles. These would ensure her vivid visualisation and imagination along with a sympathy as wide as the world.

HOPELESS HOPE FOR SENSE

So these briefly are the qualities of a great star. Would that our producers put them in a pipe and smoke in a quiet moment. If they want our films to shoot up to Hollywood level they would have to shift their slant on many things, chief among them are the stars. Up to the time stars hold sway over our film-industry, and their dethronement seems a remote possibility, the calibre of our stars will spell success or failure. Educated Indian girls are beginning to lose their shyness and distant disdain for the films, and shortly W.A.C.I.s would be knocking at the gates of the Industry. The selection would no longer be restricted and there wouldn't be any Hobson's choice as up till now. Why then all this hurry and scurry? Why all this scramble for mere good looks and youthful charms? Why shouldn't they exercise patience and discrimination to pick out something on the lines of Sushila Rani, some one-in-a-million girl pre-eminently suitable for becoming the heart-throb, the dream-girl of the nation.

But with the amount of education and sense our producers possess, it would't be surprising if all this goes clean over their wooden heads.

Recruit K. K. Chopra of 114|75 Montgomery Park, Lahore, is a graduate of science. He has talent for acting but is willing to take any job.

Asiatic Pictures
Present
MAMMOTH MUSICAL
MANSAROVAR
Starring
DAVID • KANAIYLAL • GULAB
NISHI BARAN • MAZHAR HAQ
मानसरोवर
DIRECTED BY
MAHESH CHANDRA
Music
S.N. TRIPATHI
ASIATIC PICTURES

AT HOME AND ABROAD

FIVE MILES OF SEPARATION

Recently Film actress Sadhona Bose denied reports of her reunion with her husband, Director Modhu Bose, and in doing so, incidentally confirmed previous reports of their separation. Though Modhu and Sadhona are in Calcutta now, Modhu lives in the Great Eastern Hotel and Sadhona lives five miles away.

AT LAST!

Raj Kapoor, the talented and versatile son of Prithviraj Kapoor ended his career of wild oats by marrying Miss Krishna Khanna in the second week of May at Rewa and like millions of others in his country, will now settle down to a quiet domestic life, contributing substantially to the population of his nation. We hope the new Kapoors arrive in twins.

GANDHIAN FAST

Believe it or not, it was a gastric ulcer (or wasn't it?) that has compelled Editor Baburao Patel to go on a Gandhian fast of 45 days. Living on tasteless liquids these days, the once-hefty editor looks a small man and strangely enough people around think that he is growing younger in the teeth. It's a pity that when he has the whole industry to feed him Baburao can't even swallow ordinary food!

CLEVER FELLOW

Director Sailajananda Mukherjee of Calcutta was reported to have done a bit of mud slinging at the local film critics. The critics went mad and demanded an apology and the director, who has been laying the golden egg so far, submitted an apology in a generous mood and stopped the penboys yelping.

GOOD GOING

Whether Director Debaki Bose brings home the bacon or not, he exploits his past reputation pretty smartly. The latest report about him is that he has accepted an assignment to direct two pictures for a sum of Rs. 2,25,000|-.

SONS-IN-LAW LTD.

The Kapurchand Brothers of Bombay and Calcutta, financiers, multi-millionaires and what not, are gradually turning their "Brothers Ltd." into "Sons-In-Law Ltd.", the way we find all the latest family acquisitions planted in different departments. That is one advantage of having daughters.

ENTRY TOKEN

To meet popular demand the Entry Token has been separately printed and pasted on the first page of the editorial article, which procedure will be followed till further notice.

The Entry Tokens have been very carefully checked by examining all the copies before dispatch and readers are requested not to pay for the copy if it has no Entry Token. Probably the stall-keeper has removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of "filmindia", the month on the Token has no particular significance and a Token can be used even six months after the month printed on it.

INCREASE IN STATURE

Confrere Khwaja Ahmed Abbas scored a personal triumph on the 9th of May in Simla, when a hundred international journalists and some public leaders saw a special preview of his picture "Dharti Ke Lal" produced for the Indian People's Theatre. Mrs. Sarojini Naidu, the old nightingale, couldn't help but express: "It's a remarkable achievement. I congratulate you and your colleagues." Abbas' height is now five feet two inches, the inches having been added after the 9th.

CARRIED HORIZONTAL

It was a strange sight for the studio people to see a motion picture director brought on an easy chair to direct a huge dance number consisting of fifty girls creating a terrific din with their bells in front of a stupendous set, erected after days of labour.

But this is what actually happened on the sets of "Gvalan" in mid May when the fasting and the fast-reducing Baburao Patel was brought to the sets to direct his final dance sequence in his "Gvalan" which threatens to be a spectacular picture in addition to its being entertaining.

The girls seem to have enjoyed the sight of a sick lion in pain.

BUT WHY?

Eric A. Johnston, President of the Motion Picture Association of America, approves of the loan of 4 million dollars to the British film industry for its post-war expansion. So the Yankees have decided to nurse the British film industry and goodness knows why.

BE WARNED

M.G.M.'s "Bathing Beauty' called "Escuela de Sirenas" for the benefit of the Argentinians, is making long-run history in Argentina. Dubbed in Spanish, the picture was released in January and was reported running strong in the last week of February with outstanding success.

In the Hindustani language they ought to do equally well in India.

WHO REMEMBERS WHOM

"HIMANSU RAI—Pioneer in Indian film industry a friend, guide and philosopher to all, died on 19th May 1940.

Love and memory live for ever.

S. RAMASWAMY"

This appeared in the columns of the "Times of India" on the 20th of May 1946. Ramaswamy was Rai's accountant.

INDIA'S 1ST CRANE

The "Victory" Crane

To Goverdhanbhai Patel, the chief of the Cinematographic Effects Service, Main road, Dadar, Bombay, belongs the unique distinction of building India's first really serviceable camera crane.

Priced at Rs. 15,000/- the Victory Crane is a semi-portable affair mounted on a light dolly and can be operated by one man with remarkable ease.

The Victory Crane was used for the first time in India by Mr. Baburao Patel for shooting a group dance in "Gvalan" and is reported to have won the admiration of our country's sternest critic.

While achieving complete ease of operation, the general stability of the camera is fully maintained in all the operations from the floor level to a height of 14 feet.

In these days of shortages the construction of the Victory Cranes is naturally a limited activity though Mr. Goverdhanbhai is said to be constructing half-a-dozen of these to meet urgent studio orders.

In the meanwhile, with an idea to get studio technicians acquainted with the operation of a crane, the first Victory Crane is available on hire at Rs. 100/- per day within the city of Bombay.

WHAT PRICE A DOG'S TAIL?

The Maharaja of Pithapuram is reported to have purchased a dog, a fox-terrier, in England for £1000 (Rs. 14,000—more price than the Maharaja would fetch for himself if put on the auction block.) His son-in-law, the Maharaja Gaekwar of Baroda, specialises in expensive horse-flesh.

And ex-President Herbert Hoover says that over 10 million people in India are likely to die of starvation during 1946. Something must be done about these fellows in Free India.

THE OTHER SIDE OF THE COIN

The Army Authorities have written to Editor Patel as follows:—

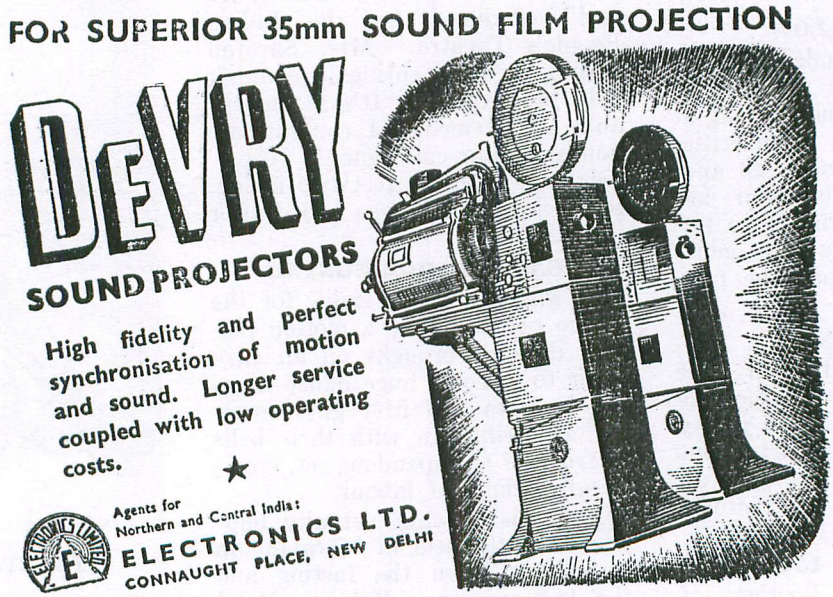
"May I draw your attention to a report published in the "filmindia" of April, 1946 on page 53 regarding Joginder Singh an electrician in the Indian Army who was sentenced to transportation for life on a charge of shooting dead a British Corp. and your editorial note under the heading "Gunga Din and Joginder Singh."

The court martial proceedings recently received from G. H. Q. Central Mediterranean forces show that sepoy Joginder Singh and five other sepoys of 7 Indian Infantry Brigade transport company, RIASC, took exception to the fact that the Attikon Cinema in Kawalla and advertised the film "Gunga Din" which they considered "Bad" film.

"On the evening of June 1st, 1945, they proceeded from their lines to the cinema where "Marie Walewska" a film about Napoleon was being shown. Armed, some with tommy guns and other with rifles, they entered the hall where approximately 50 people were present, and opened fire indiscriminately. L-Cpl. Curtis of the CMP (I) who was on duty in the cinema at the time was fatally wounded by two bullets. There was no dispute between Cpl. Curtis and the Indian Sepoys and he neither fired at them nor there was any opportunity to fire.

"The six Indian soldiers were convicted on a joint charge of murder and each sentenced to transportation for life.

"The film "Gunga Din" is an American film produced long before the war. It was booked commercially by the Greek proprietor of the Attikon Cinema and the local Military Authorities had no power to prevent its being shown.


FOR SUPERIOR 35mm SOUND FILM PROJECTION
DeVRY
SOUND PROJECTORS
High fidelity and perfect synchronisation of motion and sound. Longer service coupled with low operating costs.
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Agents for Northern and Central India:
ELECTRONICS LTD.
CONNAUGHT PLACE, NEW DELHI

"All the above facts can be established from the Court Martial proceedings and evidence of Greek Civilian witnesses.

I shall be much obliged if you kindly publish these facts in your next issue. Thanking you, Yours sincerely,

Sd. Capt. F. S. JAFRI,
Staff Captain Public Relations.

ACID TESTS

Believe it or not, marriages and divorces among Hollywood's leading film stars provide headaches to the producers from the box-office point of view. When it was reported that Bing Crosby and his wife Dixie Lee were likely to break their hitherto happy union, the news was suppressed till Crosby's film "The Bells of St. Mary" proved a success.

Producers in Hollywood always nurse the fans and they were worried when fans expressed their resentment against Errol Flynn who was involved in an usavoury law suit four years ago.

Hollywood was alarmed about Robert Taylor's popularity when Taylor indulged in the moral and old-fashioned act of marriage. But Robert survived the test and Hollywood thinks Bing Crosby will also live to tell the story.

PRICE OF CAMOUFLAGE

Hollywood has started paying the penalty of streamlining modern homes on camouflage lines. The shocking news that the charming Mrs. David Niven, 27 year-old wife of the British film star, died on May 21st from head injuries, ought to set Hollywood's fashion folks thinking hard.

It seems that the Nivens were at a party at the home of Tyrone Power on Sunday. She was looking for a garment to wear in a game of charades and opened the door leading to the cellar mistaking it for a cupboard. She fell 20 feet to the basement and fractured her skull.

Only two months ago Mrs. Niven, with her two little children, had come from England to Hollywood to join her husband.

DEATH OF A PHILANTHROPIST

Seth Govindram Seksaria, multimillionaire, industrialist and cotton magnate, died of heart attack, at the age of 65, on Wednesday morning, May 22nd, at his residence in Bombay.

Only a few minutes before his death, Seth Govindram had given away 50 lakhs of rupees for charity, bringing his total charities to over a crore of rupees.

A self-made man, Seth Govindram hailed from Navalgad in Marwar and within a few years of his arrival in Bombay, his unique genius for handling huge deals in the cotton and share markets of the world became the outstanding topic among his rivals.

Though not educated in English Seth Govindram's pioneering spirit

Seth Govindram Seksaria

helped him to apply his versatile genius to different industries and at the time of his death he was deeply interested in textiles, cotton, shares, steel, sugar, linseed, films, printing, lithography and many other commercial and industrial pursuits.

The film department of Seth Govindram has already extended financial accommodation to the different film concerns to the extent of nearly a crore of rupees, Bombay Talkies Ltd. being the principal beneficiary.

Seth Govindram was considered to be one of the richest men of India, but he was not merely a coin collector considering his staggering list of charities. Many an educational and charitable institution was benefited by the profuse generosity of this great money-maker. The Wardha College of Commerce, the Parvati Devi College at Savantwadi, and another college at Nagpur, to mention only a few, will always remind us of a man who, in the midst of his unique success, did not forget his fellowmen.

May his soul rest in peace. The offices of "filmindia" were closed on 22nd and 23rd May as a mark of respect for a departed friend.

LUCKY ESCAPE

"Durga Khote, the flying star with a flying man for husband, crashed at Juhu airfield, Bombay, on Sunday, May 26th. Though the well-known star fortunately escaped death, she received considerable head injuries and bruises.

"She and Mr. J. R. Talyarkhan, Secretary of the Bombay Flying Club, took off and had hardly been in the air for 10 minutes before the engine failed and the plane crashed to the ground. The plane was completely wrecked though both of them fortunately escaped with injuries.

MAHARAJ-KI-JAI

"Srinagar is almost a city of the dead, where movement is difficult and large members of people are practically interned in their own houses apart from the many hundred who have been put in prison.

"Clashes occur daily and even women have been shot down—I understand that people are made to crawl in some of the streets, (of Kashmir) that sometimes they are made to take off their turbans to clean the streets and pavements and that they are made to shout at the point of the bayonet, "Maharaj-ki-Jai". This is an extract from Pandit Jawaharlal Nehru's statement on Kashmir disturbances.

But what Panditji says can't possibly interest Sardar Chandulal Shah of Ranjit who may give another grand party and 'Jalsa' when Hari Singh of Kashmir comes down for the Poona season shouting, of course, "Maharaj-ki-Jai". Chandramohan and Motilal are expected to supply the chorus.

One wonders whether, in 1946, our film industry still suffers from this feudal inferiority complex and a man like the Sardar at that.

CHAROLIA PRODUCTIONS

Romantic Social

SHIKARPURI

SHAMIM, KAMAL ZAMINDAR
A. SHAH, NAZIR KASHMIRI, N. KABIR
GITA BOSE, KAMRUNNISSA
KHAN MASTANA, SADIQ and
BUTT KASAR

Direction
A. SHAH
Music
MOHAMED SHAFI

شِکارپوری

शिकारपुरी

PARTICULARS
CHAROLIA PRODUCTIONS
JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY

CINE ART STUDIO

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

LEAVE ME ALONE!

"May I take the liberty of congratulating you on your frank and outspoken review of the much-talked-of Shantaram's "Dr. Kotnis Ki Amar Kahani."

"Almost all the film journals of India have declared (some even before the release of the picture!) that "Dr. Kotnis" is one of the greatest and most wonderful productions (and advised their readers to see it till they die!), but your bold and spirited review has given us a timely warning about the 'unholy' tactics adopted by Mr. Shantaram and his tribe.

"When we achieve our long-deserved independence, we would force the Govt. of the day to honour you as our National Film Advisor, but, till then, Mr. Patel, you carry with you the good-wishes and confidence of thousands of admirers in your sincere efforts to promote the industry."

BANGALORE. *N. S. V. Chalam.*

SENTIMENTAL AWARD

"Mr. Patel, can anybody ever dream of voting "Parbat Pe Apna Dera" as the best Hindustani picture of 1945? Yet the Bengal Film Journalists have made that award. Have the Bengalis lost their artistic instinct for which they were noted or have they stooped to satisfy their baser instinct leaving aside their cultural traditions? In my opinion, it is nothing short of a slander on our film industry. What opinion will a foreigner form of our films if he is misled by this report, into seeing that rotten and immoral picture "Parbat Pe Apna Dera?"

V. K. Fazlur Rahman.
BANGALORE.

SHOWMANSHIP, EH?

"Almost all the cinema halls here at Delhi, whether with a royal hall or a third-rate dungeon have been repainted and overhauled with the exception of one and that is "Majestic."

"It can briefly be described as a "Hall of Pillars". Instead of facing the screen one faces the pillars on 1-12 seats.

"Advance booking is ridiculous too. If you get a ticket three days in advance you are not guaranteed a particular seat at all because neither the seats nor the tickets are numbered. And, hence you get a seat opposite to a pillar.

"I wonder why a picture house in the Capital of India and of a good repute is jeopardizing its reputation deliberately.

"The authorities have already been requested, though in vain, to either remove the pillars or if this is costly to at least remove the chairs from the places where one feels uncomfortable in seeing a picture due to these pillars."

NEW DELHI. *S. A. Malik.*

WAIT A LITTLE

"I think it is time that the war-time exorbitant rates of admissions to picture houses are brought down to the normal pre-war scale. A serious economic depression has overtaken our country due to large-scale unemployment and a terrible famine is on its way, if not really in our midst. A delegation of "brains" has recently left India to beg food for our people and we have yet to see how far they succeed.

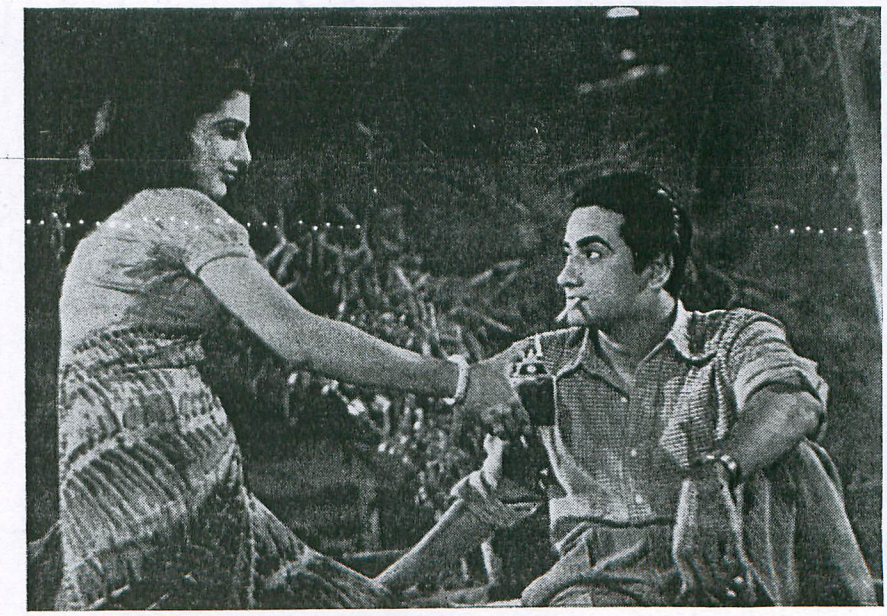
"Will you kindly take up the cause of the poor film-goers and urge for an immediate revision of rates?"

N. S. V. Chalam
BANGALORE.

ONCE BITTEN TWICE SHY

"Inspite of your adverse criticism of the picture 'Chand' I went to see it as my niece was very insistent but on seeing the picture I came back utterly dejected. The picture is really a hopeless affair. There is not the slightest probability in the picture from beginning to end. The humour is not civilized. An actor like Prem Adib who acted marvellously in other pictures like 'Ram Rajya' seems to have lost his talent.

MEERUT. *Rajendra Kumar.*



Shobha and Kanu Roy get a light moment together in "Safar" a picture of Filmistan Ltd.

Indian Womanhood Glorified
in
"VEER"
Produced & Directed by
SHAHZADA IFTKHAR
Starring
VEENA, ASHOK KUMAR
Scenario, Dialogue Music :-
Kamal Amrohi. Rafiq Ghaznavi
For Details, Apply to :-
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78, Hill Road, Bombay 20.
— M.L. Chavan —

WORTH PITYING!

"Now a days I see magazines copying something or other from 'filmindia'. For instance "Artist" an Urdu magazine published from Delhi in its March 1946 issue has copied the section "Refresh Your Memory" in Urdu under the heading "1945's Films" while this is a word to word copy even of the name of the month in which the picture was reviewed in "Filmindia" being the same. I am reproducing the true copy of both:

"In 'filmindia' 'Vish Kanya' (Hindustani) (Ranjit) March '45 issue—folklore—"A motion picture poison one would not like to swallow."

"In 'Artist' (Urdu) 'Vish Kanya' (Ranjit) March '45 Kissa Kahani Ek Chalti Phirti Tasweer Ka Zahar Jisko Pine Ke Lie Koi Taiyar Nahi Ho Sakta."

"For reference and as a proof for the old man Mr. Baburao Patel (who always wants proofs) I am enclosing herewith the said cutting from the magazine together with this letter. I wonder why these Delhiwalas bluff people, and how long will this nonsense continue?"

CALCUTTA. *Abdool Kader Adam*

ISN'T IT A PITY?

"We Indians in Malaya read with immense pleasure in 1941 your review of "The Court Dancer", the first English picture to be produced in India by Indians. We had high hopes of seeing not only that one but many other English pictures so produced when the war in the East cut us off.

"Now in 1946 we find no sign in "filmindia" of any English picture already produced or in the course of production. Must we believe that "The Court Dancer" was the first and the last English picture to be produced in India? Must we believe that the experiment proved a failure or was it merely not as paying as the Hindustani pictures.

"If "filmindia" published in English can be "the most exciting film paper in the world", is it not possible to produce English pictures of a similar standard in India."

N. Mehervan Singh.
SINGAPORE.

GOLD DIGGERS

"In spite of good box-office collections the two exhibitors over here do not care to look after the comforts of the cinema-goers. By comforts I mean choice of good pictures, clean lavatories and good seating arrangement. The people over here have become very much film-minded during the war days and do not grudge spending a bit of money for some type of entertainment. I presume this is the plight of most of the people of small towns."

CUTTACK *Pravat Mahapatra.*

PICKET THE SHOW

"It has become a habit in one of our theatres to enhance the admission rates by 25% if a decent picture is shown. And good pictures visit our city once in a blue moon so much so, that the long-stored enthusiasm to see such pictures is offset by this dirty trick of the theatre-owner. Don't you think Mr. Editor, that such unhealthy practices should be condemned by the public and curbed by the authorities concerned?"

MYSORE. *H. S. Venkata Rao.*

NOT MUCH DIFFERENCE

"In Madras some English cinemas often exhibit at the gate some very attractive and alluring pictures purporting to be shown in a certain film, which are not to be seen in that film.

"On several occasions, being attracted by such beautiful pictures exhibited outside, I went in to see especially those particular scenes, but to my utter disappointment they were not to be seen at all.

"Doubtless those interesting scenes have been cut off by the Censors and the exhibitors know this; and yet why do they display those banned scenes which are not to be seen on the screen?

"Is this not a case of cheating the public. Or is this also an art of publicity?"

H. A. Rahman.
MELVISHARAM (N. A.)

PAID PIPERS

"There seems to be a fashion amongst most of the film critics of South India to praise one and all Hindi films whether they deserve it or not. It is all the more wonderful when it is realized that the majority of these critics are ignorant of the language viz. Hindi and it appears that one can appreciate a dialogue in a language which is Greek and Latin! At the same time these very same critics have not even a single word to be said in favour of the best produced Tamil film, if they do not condemn downright as trash.

"I have to point out that many of the Hindi films which are held up to the world as masterpieces by these critics often receive only a single 'star' from 'filmindia'."

P. Balasubramanian.
NAGAPATAM

CHEATED?

"Believe me or not, I would have never wasted my time over Barua's 'Ameeree', had it not been for Pt. Jawahar Lal Nehru, who spoke highly of it after seeing it at Calcutta. You can very well visualise to yourself my feelings after I saw it. The picture was just erratic and had too much of trash in it. I fail to understand why Panditji appreciated it?"

Mrs. Savitri Devi Shukla.
CAWNPORE.

SOME DAY, PERHAPS!

"Prithviraj-Sanyukta", a Shalimar picture, is another addition to the list of rotten historical pictures, so far produced by the Indian film industry. It is nothing but a sheer waste of 10999 feet of celluloid. What to mention of its technical defects, the picture has failed even in its most ordinary aspects! Its music is full of jarring tunes; sound is faint and the dialogue can, therefore, hardly be heard or followed at any point.

"Surely the film industry is not unaware of the fact that the taste of the picturegoer of 1946 is not so crude as might have been of the picture-goer of a decade ago. The time and money spent on such pictures is a national waste.

Producer

K. ABDULLA

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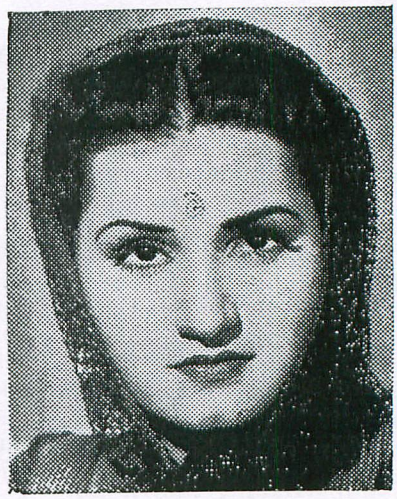

in

HAMJOLI

Directed by :

ISMAIL MEMON & LUQMAN

With a Galaxy of Stars ★ JAIRAJ
★ GHULAM MOHD. ★ AGHA
★ MAJID ★ MUQRI and
a new find ZEENAT

Music :-
HAFIZ KHAN
(Zeenat fame)

Songs :- **ANJUM PILIBHITI**

Dialogues :- **HAKIM HASHMI**

Remember

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The producer, perhaps, makes good the loss, so far as his personal pocket is concerned, through the booking window, but the picture-goer only finds himself pick-pocketed.

"Ultimately, however, it's all against the interest of the industry. Should not the Indian producers in the interest of their business, if not in the interest of art, realize that a much better standard of pictures is required of them if the Indian film industry is to be saved from sinking?"

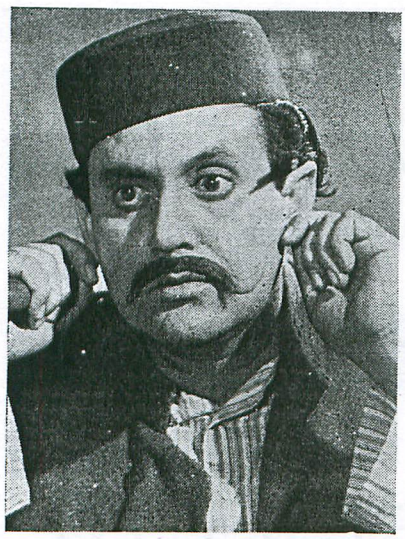
NEW DELHI. *Sushil C. Jain.*

BUYING EXPERIENCE

"The other day while I was perusing "filmindia" my friend invited me to pay a visit to "Maharathi Karna". I happened to be reading your review of that picture which was not favourable; and as from experience I have found that you never give a wrong or prejudicial review of a film, I declined his invitation. I on the contrary, persuaded him not to waste his money on such a rotten picture. But he said, "Come on, bet, you will like the picture which is studded with so many top-notch stars". I accepted his bet relying on your review.

"The next day I found my friend abusing the Indian film industry like anything. He said "Oh! these filmwallahs! they tempt us with the names of the foremost stars of the screen and when we go to see them, instead of getting our money's worth we get a headache."

KARACHI. *Daulat C. M.*



A. Shah, a popular actor, comes again in "Dekhoji" produced and directed by Mr. Walli.

NEXT TIME, SLAP

"I had been to 'Chitra', Bombay, last Friday to see 'Hamrahi'. I reached a bit late, I had to take my seat in the dark. No sooner I did so, a cup full of hot tea fell on my head spoiling my white clothes. I wonder why hawkers are allowed only in Indian theatres and not in any English Theatre!"

BOMBAY. *B. D. Sthalekar.*

SAVING ANNOYANCE!

"Recently I saw a number of films which the present day cinema public should never see, though they have been seen by millions of people and I feel certain would be welcomed by millions of people unless they are guided by "filmindia". People should keep away from films not recommended by 'filmindia' to save their hard-earned money and precious time. "Long Live Filmindia."

Salim Ullah Khan

SAUGOR CANTT.

HULLO, TAMILIANS!

"It is very gratifying to note the steady progress of Telugu films in quantity and quality, compared to the rapidly deteriorating Tamil trashes.

"While the archaeologists of Tamil Nad are digging deeper and deeper in search of mythology, at least a few among the Southerners are looking ahead for social themes. All credit to Mr. V. Nagiah and his Vauhini, whose very emblem is a positive indication of success.

"Their latest social "Swargaseema", which is ably directed by Mr. B. N. Reddi, is a beautiful presentation, though the story has come on the Indian screen a number of times.

"The picture is rich in music and dances. Nagiah, as the hero, does extremely well; so does Jayamma. But the main attraction in the film is the vivacious Bhanumathi, who, in her usual innocent way, does ample justice to her role. She renders some good songs and dances.

Damayanti Sahani gives a remarkable performance in "Dharti Ke Lal" a People's picture directed by K. A. Abbas.

"Photography is very bad and sound-recording is faulty at times. Otherwise this is an excellent picture."

BANGALORE. *N. S. V. Chalam.*

MULTIPLYING ROT

"Do you know how much our Tamil film industry has advanced in the past four years? Four years ago we had only two heroes. Now we have got four, that is double the number. Then we had only two heroines now we have got at least half a dozen of them. Is it not a grand achievement? Who can say that we are still backward?"

MADRAS *S. Aurames.*

NOT WITHOUT COMPULSION

"After the monsoon Bombay will have many new buildings. Some of the picture houses in the city ought to be demolished and up-to-date cinema houses should be built instead".

BOMBAY. *H. Krishnan.*

DRIVING A MULE

"I saw Rajkamal's "Dr. Kotnis" much before 'filmindia' reviewed it in the May issue. I do not agree with all that 'filmindia' says but, let me point out that, the avoidance of the Gandhi cap

MAN AT HIS BEST
WOMAN AT HER LOVELIEST
IN

The Smartest Social Of The Year

PRAE
BAS
MEN

PRAE-BAS-MEN

Story & Direction

DAWOOD CHAND

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Songs :- AZIZ KASHMIRI
TUFAIL HOSHIARPURI

Music :- MASTER NIAZHUSAIN SHADJI
(OF ALL INDIA RADIO)

STARRING

ASHA POSLEY★★★★★★★★PRAN★★★★★★ZUBEIDA★★★★★★★KAMLA
RAMLAL★★★★MALA★★★★ZAHUR SHAH★★★★GHULAM QUADIR
NAZAR★★★★★★★DEEPAK★★★★★★★★SALEEM RAZA★★★★★★★ETC.

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is an insult to the great organisation that sent the Indian doctors to China. Is the Gandhi cap an anathema? Is Shantaram afraid of the bureaucrats at New Delhi? Or is it due to the fact that after his short career at the IFI he has begun to hate this national symbol? Will Shantaram please explain?

"Even now it is not too late; the picture should be revised and the doctors (Shantaram & his colleagues) should adorn Gandhi cap and this much change, if not more, is necessary. That will certainly be a pride to the nation and an improvement in the picture itself. Will Shantaram consider this and act?"

BOMBAY. *H. S. Narayan.*

SILLY AMBITION

"In South Indian films in general, and in Tamil films in particular, we are again and again seeing the same stars in title roles and hardly new faces are seen. Will the producers connected with the Tamil film world try to introduce new stars who have talent?"

NAGORE. *N. Venkatesan.*

HARDEN YOUR HEART

"After seeing a Hollywood picture, when I return home, my heart is usually light and buoyant; but when I return after seeing an Indian picture, my heart is often heavy and depressed. However good the Indian picture may be and whatever other people may say in praise of it, somehow I intuitively feel there is something inexplicably unsatisfactory in it. Why do I feel so? Does it mean that my sense of understanding has not fully evolved to appreciate Indian pictures? Or what can be the matter with my poor brain, can you say?

Samson plays the title role in "Pick Pocket" a picture of Brij Prakash Productions.

"India's film magazine, the 'filmindia' is reputed to stand as the Second Best Film magazine, in the whole world. That is great. But how about India's film industry itself! Where does it stand?

"Why does India produce films? Is it to entertain the people or to make the people weep over the glorified folly that is Ind? I think India is better fitted to ply the charkha and produce khaddar than to produce any film at all."

MELVISHARAM. *A. Najmunnisa.*

EXPECTING TOO MUCH

"The other day I saw Hind's "Leila-Majnu"—a picture acclaimed by one and all to be Nazir's best, both in direction and in performance and came out of the theatre with a splitting headache and with a greater dose of dejection. By sheer accident I had happened to see, years back, Madan Theatre's "Leila Majnu" with Kajjan and Nisar, Sohrab Modi's stage performance of this great love story and various other versions of the same story—all entirely different from one another and with an admixture of grotesque and stupid incidents. The play under reference was by no means an exception to this rule.

"But the dance scene before Leila and the Prince in the latter's house is, to say the least, morally reprehensible. It is sickening to note that our producers and directors have developed very keenly the fancy of parading before the cine-goers such crude and vulgar dances, with the mistaken belief that those who go in for recreation prefer such silly stuff. But they blissfully forget that by pandering to the baser impulses of man, they are actually murdering this fine art, besides actually doing an act of great disservice to the film industry, as such crude scenes serve only to drive one's patience to the breaking point.

"Instead of the sublime and the emotional in the dance sequences, we see nothing but the ridiculous and fantastic."

Md. Ameenudin, B.A.
BANGALORE CITY.

HYPOCRITICAL ART

"Sex and Life! both mean the same thing: one cannot exist without the other: both are indivisible. Sex appeals to Life and Life appeals to Sex: so we live. Without sex-appeal there will be no life, no entertainment, no cinema, no 'filmindia' and nothing.

"But here and there I see some persons denouncing sex-appeal in Indian pictures as wicked and sin. Sex-appeal if displayed beyond the bounds of decency is certainly bad; but so far I do not seem to have seen any such indecent display in Indian pictures. It seems that to some sex-hating Sadhus and Sufis of our Holy Land even the ordinary acting of women on the screen is sex-appeal and sin.

"Then, without some sex-appeal appropriately displayed as occasion requires, how can true life be portrayed in all its multifarious intricacies, in all its conflicts between virtue and vice, in an entertaining and enlightening manner? I wonder what kind of entertainment these sex-haters want!

"Is it about Buddha squatting under the botree teaching the way to self-annihilation and Nirvana, and Diogenes sitting in the tub preaching cynicism and misanthropy, and Zeno discussing Stoicism and lethargy in the Porch etc.?

"Or is it about Humpty Dumpty falling off the wall, and Jack and Jill tumbling down the hill and the adventures of Tom Thumb etc.?

"Or what on earth do they want for entertainment in these enlightened days, can you say?"

H. A Rahman.
MELVISHARAM

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A DUTIFUL DAUGHTER
A HUMBLE DAUGHTER-IN-LAW
WHO
Suffered & Sacrificed
HERSELF
FOR THE PRESTIGE OF HER
FAMILY & PARENTS.
HIND PICTURES'.
(NATIONAL ARTIST PRODUCTION).

MABAP KI LAJ.

Producer :- **NAZIR.**

Story :- THE FAMOUS GUJARATHI LITTERATEUR **PRABHULAL DWIVEDI.**

Direction - **NANABHAI BHATT.**

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Thumbnail Reviews

TAKRAR (Hindustani)

The Art Films of Calcutta seem to have made up their mind to contribute to the general suffering of the country. In producing "Takrar" they have wasted 11,000 feet of precious celluloid on a silly notion that people are interested in an old man's vindictive effort to get his stupid son married. This is the theme of the social story in which Jamuna walks about in a trance spitting some sharp dialogue to a silly-looking fellow called Iftikhar. Then there is Molina, a doctor's wife, whose child dies at one stage and opens its eyes again at another and for doing this, Nawab is dragged into a court and sentenced, but not till he gives us all a lecture and bores us by blessing a wedding.

"Takrar" is written and directed by Hemen Gupta. It has nothing in it, not even the music of Bengal. Before the picture starts we see a photograph of some fellow by the name of Karnani. We want to know what that fellow is doing there and what harm have we done to him to be bored by one more face?

★ ★ ★

GRIHALAKSHMI (Bengali)

If Bharat Lakshmi Pictures ever improve their production technique, Calcutta would become a different place to live in. "Grihalakshmi" is another stinker coming from this studio. It tells the story of a married man being in love with an actress and doing the usual things in and out of the home, with Savitri, the model Hindu wife, going through the usual trials. But before the tricolour flag of triumph is hoisted in front of the traditional wife, a lot of dirty sequences are shown in which a producer becomes the villain and the stars and the technicians become accomplices. This picture is as putrid a stuff as "Din Raat" produced by Navyug Chitrapat Ltd.

Ahin Choudhary plays his typical role and is well supported by Padma Devi in the role of Savitri. The best performance, however, is given by the late Mr. Ratin Banerjee.

The production values of the picture are practically nil.

★ ★ ★

MOUCHAKEY DHIL (Bengali)

This is an unusual picture produced by Rupasree Ltd. The story is written by Pramatha Bisi, a well known satirist, and directed by Manujendra Bhanja.

The story is all about an election campaign with plenty of humour and satire about modern politics, modern love and modern marriage. It is punctuated by brilliant dialogue which should go right over the head of the lay film-goer.

A wealthy man leaves a lot of money to his daughter on condition that she marries a member of the legislature. The money creates a lot of row and rivalry and we see some clever scenes which ultimately end rather illogically.

Technically the picture is poor and even the music does not entertain.

From the players Bhanu Banerjee gives a good performance while Pramila Trivedi makes a good impression.

While the story presents a political satire and as such is different from the usual run of stories, it has no appeal for the general public.

★ ★ ★

PATHER SATHI (Bengali)

The Aurora Films of Calcutta have adapted a good novel of Anurupa Devi and turned it into a poor motion picture. To pander to the present patriotic sentiment, several sequences with nationalistic complexion and sympathy for the starving millions have been added. As there is no sincerity behind these sequences, they merely become an unconvincing bluff.

The story is all about the poor daughter of a school master in love with a rich heir. Their union is objected to by the wealthy parent and sparks of drama start flying about. As usual it ends well and with the marriage their patriotism peters out.

The best performances are given by Rajlakshmi and Bela Rani. Renuka and Sandhya are not at all bad. Naresh Mittra is quite good as the school teacher, though he has given a bit too much of himself.

The technical qualities of the picture are poor and even the music has no appeal. The direction of Mittra is very weak.

In short "Pather Sathi" is not worth bothering about.

★ ★ ★

SAT NUMBER BAREE (Bengali)

This is an unusual Bengali picture produced by M. P. Productions. It is unusual in the sense of its story being different from the usual rot that usually appeals to Bengal's teeming millions.

The theme presents a clash between commercial ambitions and aesthetic ideals but the conversion of the commercial symbol at the end remains rather illogical and unconvincing.

It is a story between an industrialist who wants to acquire the property of an old widow to extend his business. The old widow has five music pupils and the industrialist naturally hates music. As coincidence would have it, Bharati, the daughter of the rich guy, falls in love with one of the musicians and sets the drama rolling. The story ultimately ends well but rather in a weak manner.

Sukumar Das Gupta seems to have taken pains in handling the theme well and inspite of many defects, the direction can be called clever and imaginative.

Chhabi Biswas gives a good performance while Molina in the role of the widow, practically lives the role.

Technically the picture is quite good and its music becomes an additional attraction.

Though there is nothing very great about the picture, the freshness of its theme leaves behind a good impression.

OUR REVIEW

"Prithviraj-Sanyukta" Presents 10999 Ft. of Boredom!

Stupid Direction Ruins Good Subject!

This was one of the ambitious subjects of Producer W. Z. Ahmed. It is today one of his poorest productions—thanks to Director Najam Naqvi who has failed from foot to foot till 10999 feet of it all, robbing us of the one missing foot from the prescribed length of 11000, the one foot that must have been the most interesting.

The story is treated with a few liberties and sprinkled with some democratic sentiment to strike the topical note. The story had in it plenty of dramatic material for a good director to make a good job of it.

But Najam Naqvi didn't seem to have enough brains and imagination to handle this historical subject with the unfortunate result that the picture fails to appeal mainly because of stupid and unimaginative direction. Najam had never handled a huge costume picture like this and it was foolhardy of Producer Ahmed to risk this subject with a man who had not been used to the job.

STORY WITH OPPORTUNITIES

The story is about Prithviraj Chauhan, the last Hindu emperor of Delhi and his romantic adventure with his bride Sanyukta, the princess of Kanauj. Raja Jaichand of Kanauj hates Prithviraj and loathes the idea of his daughter loving or marrying Prithviraj. But at the end of it all, in the swayamvar mandap, Sanyukta garlands the statue of Prithviraj and is kidnapped by her gallant husband and taken away.

Round this central theme, the story-writer has woven numerous thrilling incidents which could have become good motion picture sequences in the hands of a capable director. But alas—

As a motion picture, "Prithviraj Sanyukta" looks a pretty spectacular affair with well-finished, imposing sets and a huge mob of soldiers and citizens. The photography of Jatin Das is pleasant throughout and beautiful in places. The recording, however, is pretty poor and the songs and the dialogue suffer badly at regular intervals. The song compositions are common—some of them good words without equally good thoughts. The music of the picture is too rotten for words. We have never seen, in a single picture, so many songs together and all out of tune. One wonders what the music director was doing unless he was drunk and did not know what the playback singers were about. The dialogue, which is unnecessarily made Hindi, remains unpopular and often unsuitable.

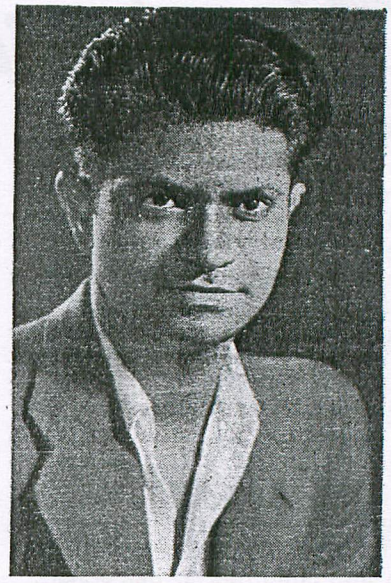
PRITHVIRAJ-SANYUKTA

Producers: Shalimar Pictures
Language: Hindi
Story: W. Z. Ahmed.
Dialogue: Bharat Vyas & others
Lyrics: Josh Malihabadi & others
Music: S. K. Pal
Photography: Jatin Das
Recording: Sam Popat
Cast: Neena, Prithviraj, Tiwari, Bharat Vyas etc.
Released At: Lamington, Bombay.
Date of Release: 17th May '46

DIRECTED BY:
NAJAM NAQVI

A POET RIDICULED

From the players Neena who looks quite charming as a Rajput princess, gives a dignified performance as "Sanyukta". Without being loud or large, she acquits herself as a romantic bride who is bent on winning her man. She would do well, however, to eat a little more starchy food to fill up her clothes a little more. The slimming craze, which modern girls indulge in, is not a very happy pursuit for motion picture stars who already have a good figure.



Recording Engineer H. D. Mistry scored a triumph of technique when he captured the most subtle trill of "Gvalan" music in a manner never done before. Mr. Mistry has a big future ahead of him in the field of technique.

Prithviraj plays the lead and looks more like a U. P. milkman than a gallant Rajput King. This fellow, who makes such an impressive actor on the stage, fails woefully on the screen with his pet mannerisms and jerky movements. He fails to convince us as the hero of the story.

Bharat Vyas plays Chand Bardai, and in doing so turns the great court poet into a court clown. His face, make-up and mannerisms—all contribute to a slapstick performance — something anomalous with the historical greatness of the role.

Tiwari, who has so far given good performances, looks a timid booby in the role of Raja Jaichand. Half the time he walks like a woman in menstruation. Was he, by any chance, imitating the gait of his director? Tiwari fails miserably in a good role.

Kuku gives a good dance, throwing her youth at us with a vengeance. The rest are too rotten for words.

As we have said before, the foot missing must have been the only interesting one in "Prithviraj Sanyukta"—10999 feet being completely boring.

OUR REVIEW

"Santaan" Presents A Stupid Story!

Picture Becomes A Boring Experience!

The Indian Motion Picture Producers' Association is shouting a lot these days about the expected foreign invasion on their preserves. Instead of wasting a lot of breath on this problem, it would be better if the Executive Committee of the IMPPA applied a bit of its time in persuading some of the members of the Association to stop the production of rotten motion pictures. In the very near future, the issue of competition with the foreigners will be decided purely on grounds of quality and contents of our motion picture product.

At the top of the list of those who should either stop producing pictures or guarantee some sense and standard of quality in their work, should be the Janak Pictures.

If the IMPPA executives succeed in enforcing this reform they will not only guarantee the future stability of the Indian film industry, but will also provide some much-needed relief to our audiences from pictures like 'Santaan.'

A PUTRID STORY

"Santaan" is not only a stupid picture, it is putrid in addition.

Recruit Ramesh Chandra Arora of 778 Tilak Nagar, Cawnpore, is 19, knows music and stands over 5'-7".

SANTAAN

Producers:	**Janak Pictures**
Language:	**Hindustani**
Story:	**Kishore Sharma**
Screenplay:	**Girish**
Dialogue:	**Prashant Pande**
Lyrics:	**Anjum Pilibhiti**
Music:	**Ramchandra Pal**
Photography:	**Nirmal Dey.**
Recording:	**Sawe & Chandrashekhar**
Cast:	**Lalita Pawar, David, Nayampally, Biman Bannerjee Sumati Gupte etc.**
Released At:	**Central, Bombay**
Date of Release:	**13th April 1946.**

Directed By
RAM PRAKASH & B. DAMANIA

In this story, which we are asked to believe, an erstwhile villager becomes a fashionable villain within a few minutes and ruins the home of his own sister. In this story a brother and a sister are made victims of a sexual scandal and their individual virtues painfully vindicated through several vicissitudes. The story presents several club sequences in which drunkards slap the buttocks of apparently respectable women and claim all the women of the club as their personal possessions. After seeing the several club sequences, one wonders whether the club life in our cities, is usually as putrid as shown in "Santaan". Evidently, the story-writer, the director and producer seem to frequent the wrong clubs in search of personal relaxation.

The theme of "Santaan" is based on a woman's desire for a child of her own. Radha, the wife of Seth Gokul Rai, thirsts and prays for a child. Not getting one of her own for a long time, she adopts an orphan in Pran. Later on she gets two children of her own Ramesh and Rajni.

As is expected by every one in the audience the adopted one, Pran, becomes a good boy and the

Munnawar Sultana in "Sona" a picture of Mazhar Art.

legitimate one, Ramesh, takes to wine and women. Rajni, the daughter of the family, naturally loves Pran more than the other fellow. Pran, moreover, becomes a doctor because in the final reels he has to perform an operation on his bad brother and save him despite all his villainy.

The father soon dies, head-and-heart-broken at the hands of his son, leaving his money in the hands of Pran. With the help of Mama, the brother of Ramesh's mother, Ramesh persuades Pran to hand over all the affairs to himself. Very soon Ramesh and Mama are seen drinking and debauching all over the town.

Ramesh's wife adds to the general pool of filth by creating a sexual scandal between Pran and Rajni, who were no more than brother and sister. The height of indecency is reached when even the mother is made to believe this. Pran soon leaves the house and goes to his own sweetheart, Chhaya, the daughter of another rich bloke who was once a great friend of Seth Gokul Rai and who had only recently restored his fortune with the help of Seth Gokul Rai. Strange as it may sound, though all the characters of the story live in the same town or city, this great friend—Sunderlal—does not seem to have attended even the funeral

Shah Nawaz has a good role to play in "Bairam Khan" of Standard Pictures

of Seth Gokul Rai, his friend and benefactor, nor even seen the wife and the children of Seth Gokul Rai ever before till at the tail end of the story when he has to express shocking surprise to find his dead friend's wife and daughter working as menials in his house.

Coming back to Pran, he discovers that Chhaya has already decided to kill her love and sacrifice herself for her father who seems to be getting into financial troubles to create new situations in the story. Pran soon assumes the role of the doctor and like every hero he also becomes a great doctor and falls ill just when he is badly needed at the time of the climax. Of course, being the hero, he doesn't let us down and with shivering fingers, and in contrast with Shantaram's shaking trousers, he performs the always very dangerous operation which no one in the world can possibly perform with success.

The Ramesh party is in trouble by now. The mother and the daughter go out of the house in disgust and on a pre-determined woodland bridge meet Chhaya, the heroine, who is there for some mysterious reason. Chhaya, of course, takes them home and in doing so pulls the strings of the drama closer for the final climax.

Ramesh is soon a beggar and keeps asking for alcohol. Mama is back again into his rustic clothes with his loot. He is the smartest Mama a village can ever yield. Ramesh is turned out of his house by the creditors and Mrs. Ramesh removes him to the hospital for the final operation, which the hero, Pran, performs with miraculous success.

Every one is dead tired of the general hypocrisy by now and they express their repentance, love and other sentiments in turn for one another and seeing all this human sighing, the guy, who was appointed to marry Chhaya, also makes his own contribution to the general sacrifice and delivers the heroine, rather coyly, to the hero. The story of Kishore Sharma ends here.

DESCENDANTS OF SHAKESPEARE

As a motion picture, "Santaan" is a perfect eyesore. As a motion picture story the subject should not have been produced.

RANJIT'S
HISTORY - MAKING
HISTORICAL CLASSIC
Rajputani
Starring: VEENA ★ JAIRAJ
BIPIN GUPTA ★ GULAM MOHAMED
Director: ASPI
3rd Month at
ROYAL
OPERA HOUSE
★ Ajit Release ★

Everything in the picture is rotten—sound, photography, songs, dialogue and performances. The direction is utterly amateurish.

The production knocked through four different studios and the knocks are visible on the screen.

Though the performances don't deserve any special mention, the players do because some of them are experienced persons with past reputations and long tongues.

Let us begin with David who plays "Mama" a very unsympathetic role. Remembering the rustic background of the role David could have played the crude, greedy rustic villain who, inspite of all his native cunning, finds himself a misfit in club adventures. On the contrary, immediately the moustache is shaved off and the suit put on, David assumes sophisticated mannerisms and when he slaps the buttocks of a club woman he betrays a long-standing familiarity and relish with that part of a woman. David's portrayal therefore remains unconvincing.

Let us take Nayampally, the Shakespearean stage fiend. This good-natured man plays Seth Gokul Rai and his technique of acting defies the passage of time. "Pally" is where he was exactly 15 years ago. He still makes hideous faces at us and we have done him no harm. When "Pally" hears for the first time that his wife (Lalita Pawar) is pregnant poor "Pally" gives an expression which screams at us "How could I do such a thing?" Pally's dying act, with the help of the flower-pot, reminds us of the monster Frankestein created. Yes, Pally, the good boy, is still honest and consistent with his first lessons in acting taken 15 years ago.

Girish is another of those over-educated, overwise and oversmart boys about the town. He is one of the direct descendants of William Shakespeare and, given the opportunity, would not mind including Kalidas in the family tree. Girish must be knowing everything about acting except acting the act himself. He plays Sunderlal, the father of the heroine, and meets his long-lost friend after a number of years in the most matter-of-fact and prosaic manner. He meets the widowed wife of his benefactor as a menial in his own home in the most unemotional manner and speaks his dialogue in a tone that seems to suggest: "Don't tell me, this is all true." Girish remains conscious of the words he utters. He knows that his ponunciation must be correct and with bad recording prevalent in the country, he stresses every accent so that the recordist may not miss anything. All this technique, however, robs the dialogue of its emotional value. We can't tell Girish anything new about acting. He is so educated. He should, however, remember that human beings speak through the heart using words merely as a medium of expression. In short, Girish gives a mechanical performance.

Lalita Pawar plays Radha, the prize mother. Her association with Pandit Anand Kumar does seem to have improved her diction of the dialogue. She still chews her words and spits them out. Her histrionic performance is only melodramatic. This woman seems to be good in only certain types of over emphasised roles.

Biman Bannerjee plays the hero, Pran. He is supposed to be the 'pran' (life of the story). He gives a "sweet" performance and looks "sweet" most of the time. The only thing we missed were some flowers in his hair-do. Biman, however, is good at falling from the bicycle.

Sumati Gupte plays Chhaya, the romantic resistance of the story. When she faces us she looks like a parrot but quickly becomes a wood-pecker in profile. Her face, constantly between the parrot and the woodpecker, fails to respond to the situations, some of them quite romantic and others quite pathetic, and we get bored stiff looking at the 'bird' on the cycle.

Hemavati, an artiste of Prithvi Theatres, makes her screen debut as Rajni in "Santaan". We don't know by what exact process of reasoning Producer Chhotu Desai arrived at the conclusion that Hema has a screen face. Whatever the process, Hema, as she looks on the screen, should be exactly a thousand miles away from the motion picture camera. The world's best cameraman can't give her a screen face. Her acting is as stupid as her face.

In short, 'Santaan' is a picture more to be avoided than to be seen. It is an eyesore throughout.

Motilal and Khurshid are a little frightened in "Moorti" a social story of Ranjit.

OUR REVIEW

"Bachpan" A Good Idea Badly Produced !

Mazhar, Baby Madhuri And Dixit Do Well !

This is a picture produced and directed by one of the Wadia Brothers—this time Homi Wadia. This Wadia, like his elder brother, used to specialize in producing nonsensical thrillers. Now he is not producing such pictures but the nonsense of his old thrillers is still to be found in his work. The Wadias are true to their creed and it is futile to expect something amazingly different from them.

"Bachpan" has a good story idea in which a sweet little child makes a brave attempt to woo the iron out of the soul of a strong, despondent man. Gradually the bitter bile of life is replaced by kindly feelings of love and sympathy in the old man, who had been hating the world round him. It is a theme of innocence teaching bitter experience to look at life with a smiling understanding.

BACHPAN

Producers:	Basant Pictures
Story, Songs & Dialogue:	Ishvar Chandar Kapoor.
Music:	S. N. Tripathi
Photography:	Dali Daruwala
Recording:	Mulgaonkar & Raghunath
Language:	Hindustani
Cast:	Baby Madhuri, Dixit, Mazhar Khan, Gulab and others.
Released At:	Krishna Cinema, Bombay.
Date of Release:	27th April 1946
Director:	HOMI WADIA

Girls seem to have taken the burden of music these days. Here are some from "Prithviraj Sanyukta," a Shalimar picture.

Dixit, one of our genuine comedians, gives a marvellous performance in "Gold" a Mazhar Art picture.

The writer of the story has made a mess of this theme completely and has given a weak interpretation of the spirit of the theme with the help of a clumsily written screen story, which has quite a few Wadia brand stunts in it including a horse and a dog. The only thing missing is, fortunately, the old Wadia Ford car.

HIT—AND—RUN AFFAIR

Bhairav is bitter with the world because he was unjustly ostracized by his society, owing to his son's crime of marrying a woman outside the laws of their community. He cuts himself off from the world and lives on a mountain top—a life of seclusion with a world within his mind. The villagers at the foot of the hill are scared of him because of his isolation.

One day Madhu, the little grand child of Bhairav is dropped into his life by her scheming aunt and the old man gradually begins to melt.

As days roll by, little Madhu's affectionate nature completely pierces the steel surrounding the old man's heart and little Madhu becomes the ruling tyrant of the home and the village. It seems that everyone loves her for one reason or other.

Madhu compels Bhairav to go back to his old world. But just at this time, Homi Wadia switches on his old traditions and turns a good thing into a grab-and-run thriller of the screen.

Madhu is kidnapped by her scheming auntie and virtually sold to a rich family as a companion to a crippled child.

Bhairav misses his grand daughter and starts racing on his horse with a railway train in search of the child.

Madhu misses Bhairav and is sad and glad in turns in company of Kamla, the rich invalid.

The grab-and-run instinct of Homi Wadia again interferes with Madhu's life. Now Madhu is kidnapped by the governess and again recovered by Bhairav on horse back. All are ultimately rushed into a police station where the village school teacher, Ramesh, arrives and testifies to the sanity of Bhairav, whom even the policemen had taken for a mad man. The whole thing ends well with laurels for Madhuri, Bhairav, the dog and the horse.

A CRUDE PICTURE

As a motion picture, "Bachpan" is a crude affair. It is as crude as Homi Wadia can make it. The script is unimaginative. The dialogue is poor. The songs are common. The music is trite. The photography is unpleasant in parts. And the recording is erratic. The direction of Homi Wadia has the Wadia Brand stamped across it. The Wadias are good at directing horses and dogs.

From the players, Baby Madhuri gives a beautiful performance, not because of any direction but because the girl has a remarkable measure of inherent talent.

Mazhar Khan does well as Bhairav but could have done better if the story had been developed with greater imagination.

Dixit, in the sympathetic role of Maharaj, keeps his end up beautifully and provides a number of giggles.

From the others, Nandrekar carries his long nose about unconvincingly in the role of Ramesh the school teacher while Chandraprabha looks hideous with a torn mouth in the role of Gouri, who has nothing else to do but to chase the school teacher about and sing and dance throwing her teeth and hips at the audience with unnecessary vehemence. The aged face of this young girl provides a constantly repulsive sight on the screen.

Baby Shakuntala does well as the crippled rich while Gulab gives a good account of herself as the governess.

The story of "Bachpan" drags unnecessarily at places and becomes boring. In parts, however, the picture is quite bearable, more so to horse and dog lovers.

"Bachpan" is not a bad time killer.

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Music : K. NARAYAN RAO

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OUR REVIEW

"Rukmini Swayamwar" Proves Intensely Boring

An All-round Rotten Picture

The "Kars" of Maharashtra—Manglorekar, Pendharkar, Washikar, Bawdekar, Madgulkar, Wategaonkar, Dewaskar, Ambapkar, Bahulekar, Borkar, Pusalkar and some more of them—have produced this motion picture funeral of Rukmini on the most auspicious occasion of her wedding.

Though "Panna Dai" of pradeep Pictures had failed miserably as a motion picture, we had more hopes about "Rukmini Swayamwar" because of two reasons: Shivram Washikar and Baburao Painter. The first man has been a successful story writer while Baburao Painter is still considered a pioneer in artistic motion picture production. He is, in addition the 'guru' of directors like Shantaram, Winayak and many other Maharashtrians. The least we had expected in "Rukmini Swayamwar" was good story backed by artistic presentation. In both these we have been badly let down.

"Rukmini Swayamwar" is a stupid affair from the beginning to the end. There is not a moment of relief throughout the story and though the length of the picture is 10256 feet, 700 and odd feet short of the prescribed length, by the time we come to the end, we feel like having seen a non-ending marathon of 50000 feet of celluloid.

Shivram Washikar has given an all talking story in which there is no action at all. Different characters come before the camera at different times to spit out their lines and run back behind the camera again. The director, Baburao Painter, has not bothered about the action of the story. He seems to have handled his responsibility in a careless manner seeing that no attempt has been made to portray actions on the screen. The picture has become a gramophone record on celluloid.

Prithviraj and Neena revive the glorious history of Rajasthan in "Prithviraj Sanyukta" a costume story of Shalimar Pictures.

RUKMINI SWAYAMWAR

Producers: **Pradeep Pictures**
Written Language: **Hindi**
Spoken Language: **Kolhapuri Hindi**
Story: **Shivram Washikar**
Photography: **V. V. Date**
Recording: **N. S. Nair**
Cast: **Ratnamala, Durga Khote, Baburao Pendharkar, Salvi, Vithal etc.**
Released At: **Majestic, Bombay.**
Date of Release: **17th May 1946.**
Directed By:
BABURAO PAINTER

AH! THE STORY

The story is a popular incident from the Mahabharata, but the way it is presented on the screen, one fails to identify it with the original, especially in its spiritual interpretation. Pradeep's "Rukmini Swayamwar" is a boy-meets-girl romance presented in frivolous terms.

Rukmini, the princess of Vidarbha, wants to marry Lord Krishna against the wishes of her brother Rukmi who has sworn to give his sister in marriage to Shishupal.

So they all start talking about the affair all over the place and when Krishna realizes that all of them have talked themselves out and got sufficiently tired, he comes over to their place and kidnaps Rukmini to make her his bride. Had he done that in the first reel we would have been saved from the torture of a rotten picture.

The picture is not only ludicrous in its story contents, but also looks absurd at the very first sight of the players who play the roles.

Let us take the main characters, leaving the unholy crowd of Maharashtrian "Kars". Rukmini is played by Ratnamala. The Mahabharat tells us that Rukmini was a beautiful woman. Look at Ratnamala and you will be searching for beauty for ages. This woman looks awful in the role of Rukmini. If this is the Rukmini Krishna was after let us condemn him straightaway for his poor taste. As 'Rukmini' there is no-

thing in Ratnamala worth kidnapping.

Chandrakant, a big hulk with blank eyes and a more blank face, plays Krishna and we start wondering how any one could attribute any divinity to a fathead like that much less romance. This fellow moves about the screen like a clumsy rustic opening and closing his eyes in wonderment when his mouth is not found gaping.

Durga Khote plays Shudhmati the Queen of Vidharbha and in doing so inherits Baburao Pendharkar, (Rukmi) as the son and Ratnamala (Rukmini) as the daughter. Looking at Baburao Pendharkar, Durga Khote should have been at least 75 years old to claim this "Kar" as a son. But Durga, a well-kept woman, looks forty-five while her son in the picture looks anything over 50. Durga gives her usual over affectionate actions which we usually identify with melodrama.

Baburao Pendharkar acts Rukmi the villain of the piece and as such gets his talking bouts with Ratnamala, Durga, Vithal and Salvi. Baburao gives a pretty poor performance apart from his inescapable Kolhapuri accent.

Very little need be said about the others. Almost every one of them speaks in Kolhapuri Hindustani and one often wonders whether the dialogue is in Marathi or Hindustani. Without exception almost all the performances are just stupid.

The production values of the picture are erratic. The photography is contrasty and rotten throughout. Cameraman Date can hardly be expected to give good work. The recording is hopelessly bad and all the music and over 75% of the dialogue are lost due to careless recording. The music is Maharashtrian and utterly rotten at that. Its bathos is reached when Rukmini starts singing a popular Punjabi tune. The dialogue consists of big Hindi words foolishly used. The song compositions are cheap and common. Even the synchronization of the shots is clumsily done.

Throughout the entire length of the picture, only a couple of sets give a glimpse of Baburao Painter's old art.

The direction of Baburao Painter is heartlessly rotten and it is difficult to believe that this great artist of old times could have deteriorated so much.

In short, "Rukmini Swayamwar" gives one an incurable headache for hours and should be scrupulously avoided. It is a picture that would shake the morale of the most stout-hearted exhibitor in the country.

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Shoot Before You Are Blown Off!

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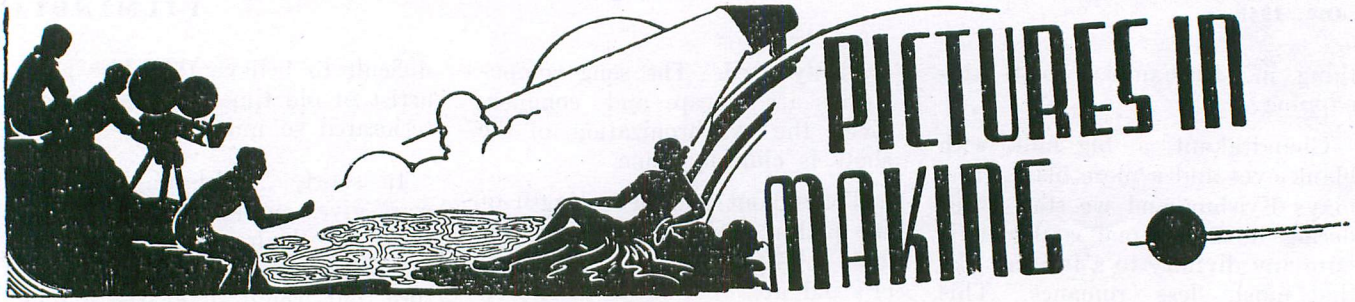


SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed's spectacular historical, "Prithviraj Sanyukta", directed by Najam Naqvi was released at the Lamington Talkies, Bombay. Starring the mysterious Neena, this picture is reported to be doing good business.

In the studios, W. Z. Ahmed is working hard on "Mira" and is bent on making it a box-office success. "Shri Krishna Bhagwan" is more than half completed.

R. D. PARINJA (Bombay)

In his maiden production "Sona Chandi", R. D. Parinja has featured a charming new-comer, Chandni, to play the lead opposite Suresh. Producer R. D. Parinja tells us that "Sona Chandi" has an interesting story and backed by good tunes, it is bound to prove popular.

The picture will be released in Bombay through New Bombay Theatres Ltd. The North and Sind rights are with Jagat Talkie Distributors.

MAZHAR ART PRODUCTIONS (Bombay)

Modest Mazhar is very much a confused man these days. The reason is "Pehli Nazar". This picture has been released in Lahore and has proved such a great sensation that Mazhar is too overwhelmed for words. It is waiting to be released soon in Bombay.

In the meantime, Aslam Noori is giving the finishing touches to "Naiyya", featuring attractive Munnawar Sultana, Shahzadi, Mazhar Khan and others.

Another picture about which Mazhar entertains great hopes is "Sona" or "The Gold". The picture stars Mazhar Khan, Dixit and many others.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja has nearly completed this human story "Dharkan" featuring Jyoti and Zahur Raja himself.

Attractive outdoor scenes have been taken and the picture will be ready for the Censors in a month's time.

The future production programme of the company is not known.

PUNJAB FILM CORPORATION (Bombay)

Director Walli has made good progress with "Dekhoji" starring charming Mumtaz Shanti.

Both Walli and Mumtaz Shanti are concentrating all their brains and energy on "Dekhoji" and we wouldn't be at all surprised if "Dekhoji" becomes a good picture.

CHAROLIA PRODUCTIONS (Bombay)

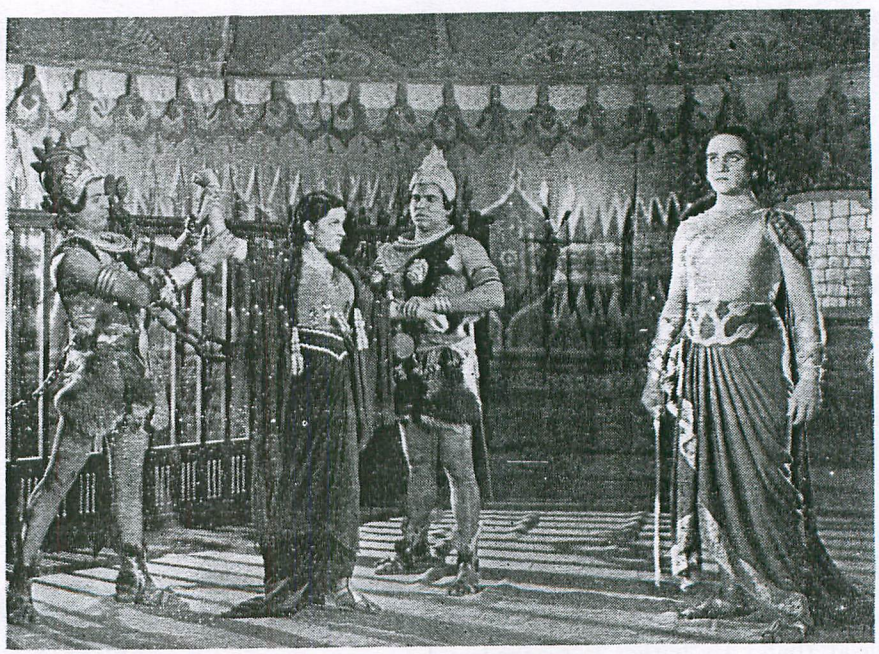
Comedian-cum-director A. Shah has completed a lot of shooting of "Sinkapuri". Shamim is cast as the heroine and A. Shah has a leading role.

The picture is likely to contain many comic situations which will make the audiences roar with laughter.

FILMISTAN LTD. (Bombay)

"Mazdoor" directed by Nitin Bose featuring Indumati, Nasir Khan, Veera and others has been released at the Roxy Talkies in Bombay. The theme has a socialistic approach to the problems of labour and is likely to appeal to the filmgoers.

"Safar" featuring Shobha and Kanu Roy has been nearly completed.



The Princess of Kalinga (Shamim) wants to have a stab at Samrat Ashok (Sapru) in "Samrat Ashok" produced and directed by K. B. Lall.

Ashok Kumar has progressed a good bit with his picture, starring himself and Veera.

In the meantime, S. Mukherjee is busy with the screenplay of "Lokmanya Tilak". This is one of the ambitious productions of Filmistan and is being planned with great care and scrutiny.

MURARI PICTURES (Bombay)

Speed-king Director Mohan Sinha completed "Omar Khayyam" starring Saigal and Suraiyya in record time and now news comes to us that he has nearly completed "1857" featuring Suraiyya, Wasti and Surendra.

LAKHMIDAS ANAND PRODUCTIONS (Calcutta)

Producer Lakhmidas Anand is waiting to release the marathon picture "Krishna Leela" starring the sweet-voiced Kanan.

He has again engaged the services of Director Debaki Bose and Kanan for his second picture, "Ram Leela" which will go on the sets very soon.

KAMAL PICTURES (Bombay)

Directors Harshad Barot and Rajendra Sharma have nearly completed "Hirni" featuring Monica Desai, Kanhaiyalal, Sunetra and S. Nazir.

AZAD PICTURES (Bombay)

"Namak" a social thriller featuring Dulari has been completed and will be shortly released at one of the leading theatres in Bombay.

Another social picture, the name of which will be announced later, will go on the sets in a week's time.

ASIATIC PICTURES (Bombay)

"Mansarovar" is ready to be censored. The picture features David, Gulab, and Kanhaiyalal and introduces a new pair, Nishi Baran and Mazhar Haq. The story is by Pandit Girish and the songs are set to music by S. N. Tripathi. The N. India and Sind rights of "Mansarovar" have been bought by Kalyan Pictures of Lahore.

SHAHZAD PRODUCTIONS LTD. (Bombay)

Producer Shahzada Iftekhar has got the paper work of his maiden picture "Veena" ready. The screen play is by Kamal Amrohi and the music is in the hands of Rafiq Gaznavi. The picture stars Veena and Ashok Kumar and will be produced in the Bombay Talkies' studios.

AMAR PICTURES (Bombay)

Producer-director Baburao Patel has completed the spectacular dance sequence of his social picture "Gvalan". It is reported that he was carried in a chair to direct this particular sequence as the fasting he was undergoing for a gastric ulcer had weakened the lion considerably.

"Gvalan" has been nearly completed and will be censored in a month's time.

BRIJ PRAKASH PRODUCTIONS (Bombay)

"Pick Pocket" a stunt thriller is ready for release.

Another thriller "Forget-me-not" has gone on the sets with Brijmala in the leading role.

DOOMRAI PRODUCTIONS (Bombay)

Their maiden thriller, "Maaf Kijiyega" is now on the sets. The picture is directed by Nari Ghadiali and features Shanta Patel and Prakash.

DIN PICTURES (Bombay)

Director M. Sadiq is one of those directors whose approach to work is sincere. No wonder he is confident about the box-office success of the picture "Jag Biti" which he is directing for Din Pictures.

"Jag Biti" features Surraiyya, Sadiq Ali and Sulochana Chatterji, who never disappoints us where a graceful dance is concerned.

The musical score is by Ghulam Haider, whose name almost went into obscurity after the release of "Chal Chal Re Nav Jawan."

SHREE RAJ PICTURES (Calcutta)

B. R. Tandon has completed "Baap" and is now busy with a Muslim social "Razia" at the Indrapuri studios. The third one is "Samaj" a social story. The cast of this picture has not yet been selected.

NAVYUG CHITRAPAT LTD. (Poona)

"Room No. 9" featuring Gita Nizami and Shyam is awaiting release. More than half of "Paro" has been completed and Director Shahid Latif has done a bit of "Shikayat". In the meantime, Director Chandrashekhar Bose has finished the outdoor sequences of "Moti".

All these three pictures are expected to be ready by the end of October.

PEOPLE'S THEATRE (Bombay)

Journalist K. Ahmed Abbas is all smiles since the day "Dharti Ke Lal" was shown to an appreciative audience of Indian and foreign correspondents at Simla.

The picture is scheduled for released in June at Calcutta.

EMPIRE TALKIE DISTRIBUTORS (Bombay)

This well-known firm of distributors has again started distributing Indian films in the Bombay Circuit.

It has already released "Albeli" and "Ameree" and a third one "Kurukshetra" is now being shown at the New West End, Bombay. "Zid" starring Ramola will also be distributed by this concern.

RANJIT MOVIETONE (Bombay)

"Rajputani" is still running at the Royal Opera House. "Moorti", "Phoolwari" and "Dharti" are awaiting release.

INDIA UNITED PICTURES LTD. (Lahore)

The paper work of their first picture "Prae bas men" has been completed.

Mr. Sampatlal Karnani has engaged director Dawood Chand to direct the picture and the cast includes Pran, Asha Posley, Zubeda, Kamla etc.

RANG MAHAL LTD. (Bombay)

Screenplay-writer Dr. Safdar 'Ah' has become a producer and director. His first assignment is "Bhookh". Sheikh Mukhtar, Kanhaiyalal and a new-comer Husna are featured in the picture. Anil Biswas is in charge of music. We wish Dr. Safdar 'Ah' all luck in his maiden picture "Bhookh."

ALMAS PICTURES (Bombay)

"Bhatakti Maina" directed by Sadiq Nizami will be released shortly.

Another thriller "Khooni Doctor" is already on the sets.

A third one "Jungle Men Mangal" will go on the sets very soon. This picture will be directed by Maqbul Ahmed.

BOMBAY CINETONE LTD. (Bombay)

In his ambitious picture "Samrat Ashok", Producer director K. B. Lall has taken great care to make the story exciting. Added to this, are many spectacular battle sequences and therefore "Samrat Ashok" is a picture well worth waiting for. Veena and Shamim are reported to have done well. Sapru plays the lead as "Samrat Ashok."

J. M. R. PICTURES (Bombay)

Director M. Sadiq has completed "Sham Savera" featuring Suvarnalata, Wasti and Sulochana Chatterjee. The songs are written by popular lyric writer Madhok and the picture is produced by Mohanlal Kapur.

NEPTUNE FILMS (Bombay)

Producer director Raja Yagnik has completed "Silver Queen" a social thriller. His second picture "Tilasmi Heera" directed by A. M. Khan is also ready for release.

INDIA FILM CIRCUIT (Bombay)

Under the banner of National Theatres, Producer K. Abdulla has nearly completed "Hamjoli". The picture stars Nurjehan and P. Jairaj.

R. K. O. RADIO

R. K. O. Radio of America will be releasing the following pictures in India shortly—"Bedlam" starring Anna Lee and Boris Karloff who plays the role of a sadistic tyrant to perfection; "Tarzan And The Leopard Woman" a new offering in one of the most popular series and which should provide a lot of thrills to the film-goer, "From This Day Forward" a delightfully human story and "The Kid From Brooklyn" with Danny Kaye ("the Wonder man") and Virginia Mayo in leading roles.

RAMNIK PRODUCTIONS (Bombay)

"Bachchon Ka Khel" is drawing well at the Novelty, Bombay. The picture is directed by Raja Nene, who is good at directing youngsters and it features sweet little Shakuntala and that smart boy N. Kabir. Meena Kumari, up till recently a 'baby,' now plays the charming heroine of the story.

MANSATA FILM DISTRIBUTORS (Calcutta)

Owing to the difficulty of securing a theatre, M. P. Productions' "Raj Lakshmi" starring Kanan is still lying in the tins.

CENTRAL PICTURES (Bombay)

Two pictures "Shahi Khazana" and "Chamakti Bijli" featuring Sulochana and E. Billimoria are ready for release.

Ready for Release

Neptune Films' Stunt Thriller

SILVER QUEEN

Starring:

Madhuri, Navinchandra, Aghajan, Dalpat Bhim, Sardar Mansur, Subhasini, Mina Devasker & Azim.

Produced & Directed by

Raja Yagnik

Under Production

Costume Magic Stunt Thriller

TILASMI HEERA (1)

Produced by:- **Raja Yagnik**

Directed by:- **A. M. Khan**

Starring:- **Yashwant Dave, Subhasini, Bhim, Shanta, Sultan Alam, Amina, Dalpat, Azim, Ansari and Kurbanjan.**

Social ??? (2)

PROBLEM OF TO-DAY

Starring:- Aghajan, Madhuri, Gope, Habib Subhasini, Munshi Khanjar, Ansari

Produced & Directed by:- **RAJA YAGNIK**

For Booking Apply:

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Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

***** (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good
** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.

Pictures reviewed in "filmindia" from April 1945

A

(1*) **"Ameeree"** (Hindustani) (Associated) May '46 issue—social—"just another Barua flop with a lot of tom-tom."

B

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhai Jan'** (Urdu) (United Films) Dec. '45 issue—Social—"presents the usual sob-stuff."

(1*) **"Bisvi Sadi"** (Hindi)(Bhavnani) Feb. '46 issue—social romance—"silly story—presents boredom in celluloid."

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue —Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller"

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(1*) **'Chand Chakori'** (Hindustani) (Ranjit) March '46—social—"provides headache".

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

(1*) **'Chand Tara'** (Hindustani) (Asiatic) Dec. '45 issue—Social.—"a stupid time-killer without even a single moment of intelligent relief."

D

(1*) **"Dhamki"** (Urdu) (Pancholi) Feb. '46 issue—detective thriller—"stupid and tiresome."

(1*) **"Dhanna Bhagat"** (Hindi) (Ranjit) Feb. '46 issue—devotional social—"just another devotional hocus."

(2*) **'Din Raat'** (Hindustani) (Navyug) April '46 issue—Social—"not at all a bad time-killer."

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(1*) **"Dr. Kotnis"** (Hindi) (Rajkamal) May '46 issue modern Arabian Night story—"a picture which deserves to be burnt in a public square."

(5*) **"Deewar"** (Stage) (Hindustani) (Prithvi Theatres) May '46 issue—a national play—"The world's best play."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

E

(3*) **'Ek Din-ka-Sultan'** (Urdu) (Minerva) Jan. '46 issue—historical romance—"a picture worth seeing, at least for some good entertainment."

F

(2*) **"40 Crores"** (Hindustani) (Chandra Art) May '46 issue—social—"Quite a good time-killer with lot of slapstick."

G

(2*) **"Ghulami"** (Hindustani) (Shalimar) May '46 issue—propaganda social—"partially entertains without offending.

(2*) **'Ghar'** (Hindustani) (Sunrise) Jan. '46 issue—Social—"a good picture to see though it drags at places."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

(1*) **'Gouri'** (Hindustani) (Ranjit) April '46 issue—Social—"is boredom in celluloid".

H

(2*) **'Hamara Sansar'** (Hindi) (Prakash) March '46—social—"theme overplayed for screen purposes."

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

K

(1*) **'Kalankini'** (Bengali) (Indrapuri) March '46—social—"picture should be scrupulously avoided".

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological—"a boring story."

(2*) **'Kaise Kahun'** (Hindustani) (Pancholi) Jan. '46 issue—social—"is not such an awful time killer."

L

(1*) **'Lakharani'** (Hindustani) (Prabhat) Dec. '45 issue—costume fantasy—"a picture too rotten for words."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(2*) **'Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(1*) **"Mumtaz Mahal"**—(Urdu) (Ranjit) Dec. '45 issue—Historical—"a disgusting distortion of history."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(1*) **"Nai Ma"** (Hindustani) (Prakash) May '46 issue—social—"boring and spineless story."

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"Proves a heart-rending flop."

(2*) **'Paristaan'** (Hindustani) (Acharya) April '46 issue—Social comedy—"not a bad entertainer—frothy comedy."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer."

(1*) **'Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue—Social.—"a picture better avoided than seen."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini) & (Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(2*) **Prabhu-Ka-Ghar'** (Hindustani) (Ranjit) April issue—Social—"carries further Ranjit traditions."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

R

(3*) **'Rattan'** (Hindustani) (Jamuna) March '46—social—"not at all a bad entertainment."

(1*) **"Ratnavali"** (Hindi) (Amar) Feb. '46 issue—mythological —"a waste of time and money."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom."

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(2*) **"Shikari"** (Hindustani) (Filmistan) Feb. '46 issue—propaganda social—"thin story material, well framed."

(1*) **'Shirin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(3*) **"Sharbati Ankhen"** (Hindustani) (Wadia) May '46 issue—social slant—"a fine entertainment for city audiences."

(2*) **"Sohni Mahiwal"** (Hindustani) (Jayant Desai) May '46 issue—folklore—"entertains in parts and drags at other times."

(2*) **'Song of Desert'**—(Urdu) (Jagriti) March '46—costume phantasy—"speedy thriller for masses."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

(1*) **'Subah Sham'** (Urdu) (Indrapuri Studio) Dec. '45 issue—Social—"a dead picture. It has neither life nor movement."

T

(2*) **'Tadbir'** (Hindustani) (Jayant Desai) Jan. '46 issue—social—"tolerable in parts."

(2*) **'Tahsildar'** (Telugu) (Jagdish Films) May '45 issue—Social "a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Veer Kunal'** (Hindi) (Kishore Sahu) Jan. '46 issue—historical—"is a picture more for the intellectuals than for the masses."

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

Z

(3*) **'Zeenat'** (Hindustani) (Eastern Pictures) Jan. '46 issue—social—"a picture worth seeing though presents popular emotional theme."

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